

THE ETUDE



JUNE 1912

PRICE 15¢

SWEET MEMORIES

"When ago dreams of the hours of youth
The faint sweet music of departed years
Returns with messages that bring

ART PIANOS FOR ARTISTS THE POOLE



THE music student, the amateur and the finished musician go about the selection of a piano with a somewhat different viewpoint from the average layman. They have a more definite idea of what constitutes *real artistic tone quality*; they have different standards, perhaps more exacting, from which to judge tonal effects, and the fact, therefore, that hundreds of POOLE PIANOS have been purchased by musicians is of special significance.

It presents the verdict of a competent jury; one which the intending purchaser of a piano can well afford to take into careful consideration.

It is the beautiful singing quality of the POOLE TONE as well as the attractive appearance of these pianos which appeals to the artistic sense of the trained musician and music lover.

Write for our information about our quality and price. We will gladly give you information about our quality and price. We will gladly give you information about our quality and price. We will gladly give you information about our quality and price.

POOLE PIANO CO. BOSTON, MASS.
U. S. A.

Here is a Crown for your Home

This beautiful piano, with its simple and straight line effect, will grace any home, particularly if it is furnished in accordance with the ideas of simplicity that now prevail.

This instrument is a most desirable home piano. It is of medium dimensions, just the right size, but big in volume of tone and in piano satisfaction.

Many other styles of upright pianos, and the beautiful GEORGE P. BENT GRAND. With every instrument of our manufacture the quality goes in before the name goes on.



The Crown Piano

is unexcelled in tone, action, style, finish and durability. We have been building pianos for many years and we put into the Crown all that experience has taught us, together with the best materials money will buy.

It takes over six months to make a Crown Piano, while many pianos are made in a month or two. Consider whether you wish a piano for appearance only or for both appearance and service; for a year or two or for a lifetime.

Write for our beautiful Catalog.

Easy terms when desired and your old piano taken as part pay.

GEORGE P. BENT COMPANY

Manufacturers

214-216 So. Wabash Ave.

CHICAGO, ILLS.

VACATION VOYAGES

To Cuba, Jamaica, Panama Canal
and Costa Rica

AT SPECIAL LOW RATES

FROM JUNE TO OCTOBER

COL. GOETHALS says: "Now is the time to see the Panama Canal, before the water is turned in and the engineering wonders of the century disappear from view."

Weekly Sailings. The PRINZ STEAMERS of the

ATLAS SERVICE Equipped with modern appliances insure absolute comfort and safety

ROUND TRIP FROM NEW YORK TO KINGSTON AND MONTEGO BAY, JAMAICA, AND SANTIAGO, CUBA, **\$75.00**

A 25-day Cruise to CUBA, JAMAICA, COLON, and COSTA RICA with the privilege of a stop-over of one or two weeks at KINGSTON, JAMAICA, either Northbound or Southbound. Berth and meals included, with use of steamer as hotel while in port. Ample time for sightseeing

\$115.00

Only One Class

Write for full information

HAMBURG-AMERICAN LINE, 41-45 Broadway, New York

Boston

Philadelphia

Pittsburgh

Chicago

St. Louis

San Francisco





A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE.

Subscription Price, \$1.00 per year in United States, Canada, Cuba, Porto Rico, Mexico, Brazil, Argentina, Uruguay, Chile, and the City of Montevideo; in Europe, \$1.50 per year. It is published out of doors, 500 pages, 10 issues in America, 12 issues in Europe, 12 issues in Australia.

Liberal premiums and cash discounts are allowed for obtaining subscriptions.

TERMINATIONS should be made by post-office or express money order, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is ship money and we are not responsible for its safe arrival.

DISCONTINUANCE—Write us a definite notice if you wish **THE ETUDE** stopped. Most of our subscribers do not wish to notice us, so **THE ETUDE** will be continued with the understanding that you will remain later at your convenience. A notice will be sent subscriber at the time of expiration.

RENEWALS—No receipts is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS—Manuscripts should be addressed to **THE ETUDE**. Write on one side of the sheet only. Contributions on music teaching and music study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unpublished manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 15th of the month preceding date of issue to insure insertion in the following issue.

THEOREDOR PRESSER CO.

Entered at Philadelphia P. O. as Second-class Matter
Copyright, 1912, by Theodore Presser Co.

CONTENTS

"THE ETUDE"—June, 1912.

Editorial	389
Musical Europe	390
Curra Schumann's Father on Study	390
Ever Analyze Beethoven's Music	391
Self-Culture	392
Delicacy in Playing	392
Scattering Piano Studies	393
Supper	394
Paraphrase Pictures	394
To Memorize or Not	394
How to Play	395
Bright Ideas	396
An Hour with Liszt	397
Religious and Voluntary	398
A Lesson from Chopin	398
Gallery of Lullabies	399
Memorial Tributes to W. B. Matthews	401
Is Music a Noble Art?	401
All About Music	402
Friendship of Pupils	403
Wind and Body	403
Transcendental Music	404
Musical Birthday Calendar	405
Memorizing Music	405
Four Beneficial Fallacies	405
A Flute for the Beautiful	406
First Music	406
Teachers' Round Table	407
The Operatic Way	407
Experiment for Singers	408
Experiment for Organists	408
Uphill Instruction	409
Children's Page	410
Favorite Songs	410
World of Music	410
New Books	411
What Others Say	412
Questions and Answers	413

MUSIC

On Fairy Music	401
Value Study	405
Evening Song	406
Summer Song	407
Marine Melodist	408
Autumn Song	409
Perfidy	410
Chorus of the Village Maid	411
Transcendental	412
The Singer's Lament	413
Prize Ode	414
Harmonies (Chorus and Solo)	415
Harmonies	416
Adagio	417
Gravely	418
I Heard the Voice of Jesus Say	419
Sweetheart (Vocal)	420

HEADQUARTERS FOR EVERYTHING IN MUSIC

THEOREDOR PRESSER CO.

1712-1714 Chestnut St., Philadelphia

The Quickest and the Largest
Mail Order Music Supply House



THE PRESSER BUILDING
1712-1714 Chestnut Street
Philadelphia

Built
on

Promptness,
Economy
and
Satisfaction



THE PRESSER BUILDING ANNEX
1715-1717-1719 Sanson Street
Western freestanding building just
completed

29 YEARS OF PROGRESS

of the Theodore Presser Company are shown in the illustration above. Established primarily as a sequel to the foundation of **THE ETUDE**—then only a journal for piano teachers, it has grown to be the largest mail-order music-supply house in the world. Every addition to the equipment has been with the idea of catering still more successfully to the needs and desires of a large and increasing circle of educators in music.

29 YEARS OF ECONOMY

makes it possible to give the largest discounts obtainable from *fair retail prices*, and the most favorable terms. Our best endeavors are always devoted to the teachers' interests—saving time, thought and labor—giving the greatest value for the least outlay.

29 YEARS OF EXPANSION

At the beginning a few clerks were ample to take care of the needs of the business. Today over 175 employees, every one selected because of particular efficiency, are required. It is a significant fact that of the number employed 10 years ago, 90 per cent. are still with the firm.

29 YEARS OF PROMPTNESS

A stock, second to none, drawn from every quarter of the world, makes it possible to fill an order on the day of its receipt, whether for one piece of music, or the stocking of a music store. Large or small orders receive exactly the same attention.

29 YEARS OF EXPERIENCE

has given the Theodore Presser Company an intimate and unusual knowledge of the needs and requirements of teachers of music. This knowledge, and experience combined with economy, promptness, courtesy, efficiency and satisfaction as a basis of all transactions, has brought innumerable staunch friends and patrons.

29 YEARS OF SATISFACTION

The personal confidence gained by these years of fair and helpful dealings is the greatest factor in the success of this business. Satisfaction in the works published, and satisfaction in the service, are attested by over 25,000 regular accounts.

29 YEARS OF NEW PUBLICATIONS

Original publications of great educational value are continually being added to an already large catalogue. All are adapted to modern demands, being carefully edited and annotated by the foremost teachers. "Mathews' Standard Graded Course," one of the publications of the Theodore Presser Company, enjoys the unique distinction of having been imitated to a greater extent than any educational work ever published.

FILL OUT AND MAIL THIS COUPON

Theodore Presser Co., 1712-1714 Chestnut St., Philadelphia.

GENTLEMEN—Please send me, postpaid, music catalogs and complete information regarding your original "On Sale" plan of purchasing music.

Name _____
Address _____
Teacher of _____ Pupils _____ Grades _____
No. _____

The Presser Collection

An edition of Standard Studies and Classical Collections in book form, containing only well-known numbers—those universally used in teaching. Retail prices are low, with liberal discounts to teachers.

Special June Offer to New Subscribers

During the current month we will present to every new subscriber a cloth bound pocket biography of Beethoven, Mozart, Chopin, Wagner or Liszt; or a pocket dictionary of musical terms.

The book desired must be asked for when ordering for a card; otherwise it will not be sent.

About Premiums

In the limited space on this page we can, of course, illustrate but a few of the attractive rewards which THE ETUDE offers to its subscribers for one or more additional subscriptions. Friends can very often be induced to subscribe by the mere showing of the specimen copy. With little effort it is possible to obtain one of the many desirable premiums which THE ETUDE offers.

If interested send a postal request for a copy of our complete "Premium Catalog" describing and illustrating such useful and ornamental articles as art glass, china, silverware, leather goods, fountain pens, jewelry, furniture, books, watches and hundreds of musical necessities.

In cases where the cash commission is preferred to the premium we allow the following liberal commissions; the more subscriptions sent the larger becomes the commission:

For 2 subscriptions, \$1.35 each.
For 3 subscriptions, \$1.35 each.
For 4 subscriptions, \$1.35 each.
For 5 subscriptions, \$1.35 each.
For 6 subscriptions, \$1.35 each.
For 7 subscriptions, \$1.35 each.
For 8 subscriptions, \$1.35 each.
For 9 subscriptions, \$1.35 each.
For 10 subscriptions, \$1.35 each.
For 20 subscriptions, \$1.00 each.

Ask for particulars regarding the above.

Don't Delay Sending Your Renewal

Send renewal during the month of June, adding 15 cents to your remittance (\$1.65 in all), and we will send, postpaid, any one of the following Albums of Music:

First Parlor Piece, piano, 24 pieces.
Album of Lyric Pieces, piano, 25 pieces.
Popular Parlor Music, 21 pieces.
Modern Duet Album, piano, 18 pieces.
Album of Favorite Compositions, piano, 18 pieces.
Harp Album, 18 pieces.
Beethoven's Parlor Album, piano and violin, 22 pieces.
Schubert and Heine Lieder, piano, 20 pieces.
First Parlor Piece, piano, 24 pieces.
First Parlor Piece, piano, 24 pieces.
Complete Waltzes of Chopin, 14 pieces.

When renewing your own subscription send in one other and we will forward, postpaid, your choice of any one of the following:

Magbegg's Standard Graded Course of Studies.
18 Favorite Compositions by Rossini.
First Steps in Pianoforte Study, the most concise and thorough course, edited and compiled by Theodore Presser.
Album of First Pieces.

Send two subscriptions with your own and we will forward the choice of the following:

Lake or Connoisseurs for the Piano, by Louis Moreau Gottschalk.
First Studies in the Classics, C. W. Gordon.
Modern Drawing Room Piano.

Magazine Clubs

THE ETUDE's Childing Department offers an effective means of purchasing magazine reading at particularly low prices. By taking advantage of the special offer on another page, the cost of a year's subscription to THE ETUDE can be considerably reduced.

Etude Trial Subscription Offer

Any 3 Copies from June to November for 25c

We will forward to anyone sending us 25 cents any three copies of THE ETUDE from June to November. This is more than a trial subscription offer. It means the bridging over of the summer season, the keeping alive of musical interest in every scholar. Hundreds of teachers take advantage of this offer, none even donating the subscriptions.

Ignoring the above reasons, these three issues will contain fifty new and standard pieces of music at the cost of about one-half cent each. This is in addition to the inspiration and the interest which is aroused by the reading of THE ETUDE pages. Let every teacher consider this offer, 25 cents cash for any three of the Summer issues. It will pay to recommend its acceptance.

Unusual Premium Values

Every Article is of the Best Make and Guaranteed by Us to Give Entire Satisfaction.

Mission Lamp

Send for 7 subscriptions to THE ETUDE, or 4 subscriptions and \$1.50 cash. Shipped, express collect.



The attractive design of this lamp will appeal to all. The frame is of weathered oak, hand finished in the popular Mission effect. Shade is 14 inches square, fitted with genuine Cathedral art glass in green, amber or green and brown. They are highly artistic and as well as practical.

Made for sale, tray, or oil, as follows:

No. 123. Electric, including socket and 6 ft. hose.

No. 124. Gas, including burner, mantle, chimney, hose, gasometer, socket, etc.

No. 254. Oil, including burner, chimney, and wick.

Initial Correspondence Paper

Send postpaid for 2 subscriptions to THE ETUDE.

Individually boxed, containing 1 quire best white, handmade fine note paper, with neat, embossed initial at top. Envelopes to match. If preferred, correspondence cards may be substituted or the note paper.

Initial correspondence paper is considered a mark of distinction and good taste. We are glad of the opportunity to offer this stylish writing material to our readers.

Mission Rocking or Arm Chair

Send for 8 subscriptions to THE ETUDE, or 4 subscriptions and \$1.50 cash. Shipped, express collect.

These chairs are of selected white oak, hand smoothed and was polished, early English effect, spring cushion seat, upholstered in best imitation dark brown Spanish leather. In ordering be sure to state which chair is desired.

Each chair is shipped "knocked-down," but can be readily "assembled" by anyone in a few minutes.

Premo Cameras

No. 1, pictures 2 1/2 x 3 1/2. Given for 4 subscriptions to THE ETUDE, or 2 subscriptions and \$1.75 cash. Sent express collect.

No. 2, pictures 3 1/2 x 4 1/2. Given for 7 subscriptions to THE ETUDE, or 4 subscriptions and \$1.75 cash. Sent express collect.

These cameras are of the box type with universal focus lens, the simplest instrument for picture making that can be devised. Produce excellent results in the hands of children and grown-ups. Load in daylight with the Premo Film Pack. Open load, snap in Film Pack, and all is ready. Simple instructions are included with each camera.



Premoette Folding Pocket Camera

Given for 9 subscriptions to THE ETUDE, or 5 subscriptions and \$1.75 cash. Sent express collect.

A marvel of compactness. Makes excellent 2 1/2 x 3 1/4 pictures.

Cres Grass Rugs

It is unnecessary to describe CREX rugs. Their popularity is well established. They are particularly adapted to studios. Can be used the year around, and for summer use are the only coverings for porches and cottages. Furnished in all the standard sizes, plain or figured design. Sent by express, collect.

6 x 9, plain, for 8 subscriptions to THE ETUDE, or 4 subscriptions and \$1.50 cash.
6 x 9, figured, for 10 subscriptions, or 5 subscriptions and \$1.50 cash.
9 x 12, plain, for 13 subscriptions, or 8 subscriptions and \$1.50 cash.
9 x 12, figured, for 9 subscriptions, or 5 subscriptions and \$1.50 cash.
9 x 15, figured, for 15 subscriptions, or 8 subscriptions and \$1.50 cash.
9 x 18, figured, for 15 subscriptions, or 7 subscriptions and \$1.50 cash.



As Good in Flower Time as in Snow Time

Look at the special announcement on page 46. It tells of our Mid-Summer Carnival and shows to what great pains we have gone to make the August issue as attractive as the July issue.

Get All the Summer Gains

This June number is a specimen of the fine ETUDES we have planned for the summer of 1912. Let THE ETUDE make your summer musically memorable. We have remembered all your needs and have employed just the right people to fill them in the way most likely to give you delight.

Summer Issue Too Good to be Missed

No matter where or how you choose to spend the summer, THE ETUDE has your interests at heart. The summer ETUDES are prepared with consideration for the facts that you read a little more time and freedom to digest good musical articles, and a little more relief for music and articles that are interesting. Our summer issues will give you no chance for regret. You can brightest the dull, monotonous day in July or August with THE ETUDE at hand.

A "Getting Acquainted" Subscription

You will not fully appreciate THE ETUDE until it comes regularly to your home. If you have been getting THE ETUDE at music stands and run a chance of missing one of the interesting summer numbers through a vacation it will pay you to take out a trial subscription just to get better acquainted." The special three months' summer trial subscription price is 25 cents.

This offer will simply repay you even though you only get the August "Mid-Summer Carnival" ETUDE.

The Future of Piano Technique

Everywhere he has appeared Wilhelm Backhaus, the youngest of the great virtuoso pianists, has been hailed as the technical giant of our time. Now that Paderewski has now passed he has been replaced with such enthusiasm. No one is better able to talk upon the technical preparation likely to be demanded by the piano of the future than this remarkable young genius. A highly instructive interview with Mr. Backhaus will appear in the July issue of THE ETUDE.

Our Most Popular Premium

Any subscriber sending three subscriptions at \$1.50 each is entitled to an additional year's subscription to THE ETUDE at no cost.

3 Issues For 25 Cents

We will forward any three issues of THE ETUDE from June to November, to any one sending us 25 cents. This is more than a trial subscription offer. It sends to bridge over the summer months, giving inspiration to the pupil and keeping alive musical interest. Many teachers take advantage of this offer; some even donate the three issues to their pupils. Full details of this offer will be found on another column of this page.

WE WILL SEND THESE DELIGHTFUL SONGS ON APPROVAL

CADMAN, CHARLES WAKEFIELD

Groves of Shiraz, The \$0
Key, G Range, c-F
Key, D Range, c-F
Key, D Range, c-F

A decided addition to this composer's rapidly growing list of exquisite songs. This song is dedicated to and sung by Alice Nielsen with great success.

FEDERLEIN, GÖTTFRID H.

Music of the Marshes, The . . . \$0
Key, G flat Range, c-F
Key, B flat Range, c-F

The first half of this song is full of life and passion, and in a decided contrast to the tenderest and sweetest of the latter half.

One Day \$0

Key, D Range, c-F
Key, B flat Range, c-F
A dainty song, rich in melodic charm, and breathing of love and flowers.

FOX, OSCAR J.

Adoration \$0
Key, G Range, c-F
Key, B flat Range, c-F
Key, D Range, c-F

A smooth-flowing love song.

Always: State Voice Wanted

HAMILTON, EBER C.

Angels Guard These (A Lullaby) .50
Key, D Range, c-F
Key, D Range, c-F
Key, D Range, c-F

"Of us Dandelion now we will go,
Little feet are tired. Ah! 'tis as if
Affection, graceful rhythm,
and soothing melody permeate
the entire song."

Douglas Gordon \$0

Key, E min Range, a-D
An intensely dramatic Scotch song.

HARTMAN, ARTHUR

Sleep, Beauty Bright (Cradle Song) \$0
Key, G Range, c-F
Key, G Range, c-F

A song by this famous international violinist ought to command attention.

KIRKMAN, MERLE

Lullaby (Violin Obligato) . . \$0
Key, F Range, c-F
Key, F Range, c-F

Road to Ballyclary, The . . \$0
Key, G Range, c-F
Key, G Range, c-F
The lullaby possesses a tranquil and peaceful theme; the latter song is endowed with the true milking Irish spirit.

White-Smith Music Publishing Company

BOSTON: 62 and 64 Stanhope Street

NEW YORK: 13 East 17th Street

CHICAGO: 316 So. Wabash Ave.

Walter Firl's Famous Masterpiece

"A REHEARSAL"

Used on the cover of THE ETUDE this month. Considered by Art Connoisseurs one of the Most Beautiful Musical Pictures ever Painted, is published and copyrighted by the

Berlin Photographic Company

(Photographische Gesellschaft)

305 MADISON AVENUE

NEW YORK, N. Y.

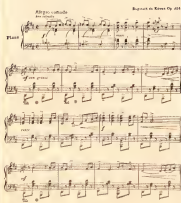
This Picture may be secured in large Photogravure form at \$15.00 and \$6.00. In Smaller Photographic Form (7 x 9 inches) it may be purchased at \$1.25. No more beautiful picture for studio purposes can be secured. Orders may be sent through the Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., if desired.

JUST PUBLISHED

Catchy and Tuneless!

Tête-à-tête

Interspersed dialogues



Price, postpaid, 35 cents

VIOLIN TEACHER'S GUIDE, 114 pp. will be sent gratis on request

Anthology of Modern French Song

A collection of thirty-nine songs with piano accompaniment by modern French composers.

Selected and Edited by MAX SPICKER

(The Golden Treasury of Music, Vols. XFII, XFIII)

HIGH VOICE

Price, cloth, each net \$2.00 Paper edition, each net \$1.25

LOW VOICE

Few anthologies make a more insistent claim on the attention of the cultured lover of music than this volume in which men like Debussy, Gabriel Fauré, d'Indy, Bruneau, Chabzon, Fidal, Duparc and others are happily presented in songs that portray the most illuminating musical and mental phases of their art.

F. PAOLO FRONTINI

Nine Characteristic Tone Pictures for Piano Solo

No. 1. At Daybreak	\$0.50	No. 6. Sarnbende	\$0.50
No. 2. Seabreezes . . . . .	.50	No. 7. A Doleful Serenade . . . . .	.60
No. 3. Caprice-étude . . . . .	.60	No. 8. Seguidilla (Spanish Dance) . . . . .	.60
No. 4. Rustic Mandolin Serenade . . . . .	.60	No. 9. Gavotte in the olden style . . . . .	.60
No. 5. Triumphant March . . . . .	.75		

None of these short character pieces are over grade 3 in difficulty, but their unpretentious titles do not adequately express the fresh and spontaneous charm with which they are imbued. While it is hardly fair to "pick favorites" where the general level of merit is so high, we would particularly recommend AT DAYBREAK, THE RUSTIC MANDOLIN SERENADE and A DOLEFUL SERENADE.

3 East 43rd Street

C. SCHIRMER

New York

SUMMER READING

Descriptive Analyses of Piano Works

By EDWARD HANLEY PERRY
A poetic, dramatic and historical analysis or description of some of the most ancient and best known piano compositions, accompanied by a description of the composer or composers, and the work in question. Available in French and English.
Price, 50c, cloth, gilt

European Reminiscences

Music and Other Works
By LOUIS F. ELSON

The recollections of the vacation towns of a musician in various countries. Some of the observations and experiences of a musician during the pursuit of his investigations in musical history in France, written in a genial and witty style.
Illustrated. Price, \$2.50

The Masters and Their Music

By W. S. B. HAYMONS
A hand-book of musical literature for musical clubs, classes and private students. The work consists of two parts. The first part contains material for Ten Musical Analyses or Classes consisting of Biographical and Critical Analyses, carefully selected musical illustrations, etc., pointing to Bach, Handel, Haydn, Mozart, Schubert, Beethoven, Mendelssohn and Liszt. The second part contains his Medical Analyses of the works of the following composers: Beethoven, Schubert, Brahms, Chopin, Liszt, Mendelssohn, Schumann, Wagner, and others. The work is a valuable musical information.
Price, cloth-bound, \$1.50

Anecdotes of Great Musicians

By W. FRANCIS CATES
A unique, valuable and interesting collection of 300 well-authenticated anecdotes of great musicians, pianists and singers, related in an entertaining style, and constituting most valuable musical information.
Price, \$1.50

The First Violin

By JESSIE VERTUE
A tale most beautifully told, and a tale, not only of love and romance, but of the inner life of the highest violinist in Germany. The story is finely depicted. As a musical work, this book belongs to the first rank.
Price, \$1.00

Alicious

A Charming Musical Novel
The story of a musician's career. One of the best musical tales in all literature. The plot is of a most interesting character. Makes a pleasant gift book.
Price, Bound in Cloth and Gold, \$1.00

Pianoforte Music

Its History, with Biographical Sketches and Critical Estimates of its Greatest Masters

By JOHN C. FILLMORE
The only work of the kind in English. It gives the composer and their works in a most interesting and clear description of all the different epochs. It contains the latest and most interesting account of the lives of all the greatest composers and their works.
Price, \$1.50

Chats with Music Students or Talks About Music and Musical Life

By THOMAS W. PERRY
This volume is designed to be a companion volume to the first volume, and contains a very complete and up-to-date account of the musical world.
Price, Bound in Cloth, \$1.50

Music Talks with Children

By THOMAS W. PERRY
This volume is designed to be a companion volume to the first volume, and contains a very complete and up-to-date account of the musical world.
Price, Bound in Cloth, \$1.50

Any or all of the above sent, postpaid, upon receipt of price.
Send for our complete descriptive catalogue of musical works and teachers' prices.

THEODORE PRESSER CO., Publishers
1712 Chestnut St., Philadelphia, Pa.

HARMONY TEXT BOOKS

First Lesson in Harmony, by Alfred H. Brown, Professor of Harmony and Composition in Oberlin Conservatory of Music—first course and practical. It covers the full term of three-semester course in the Oberlin Conservatory. New Revised Edition. Price \$1.00.
Harmony Lessons, Part II. The second term of Harmony in the same author. Price \$1.00.
Lessons in Harmony, Parts I, II, III, IV and V. By Ernest R. Kroeger. Complete in one volume. Cloth, 472 pages, \$1.50.
A Course Through the Lessons in Harmony, by Ernest R. Kroeger. 41 pages. Cloth, 75c.
Harmony Text Book, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 and 13. 60 pages respectively.
Harmony Blank Books, Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 and 13. 60 pages respectively.
Harmonic Analysis, by F. Lehmann, Professor of Theory in Oberlin Conservatory of Music—first course and practical. It covers the full term of three-semester course in the Oberlin Conservatory. Price \$1.00.
The Tenets, by F. Lehmann, Professor of Theory in Oberlin Conservatory of Music—first course and practical. It covers the full term of three-semester course in the Oberlin Conservatory. Price \$1.00.

Free to inventors; by trade and profession, address the publishers
A. G. COMINGS & SON, Publishers and Music Dealers, OBERLIN, O.

Little Journeys in Toneland

With Excursions into Surrounding Keys

Ten original free-note melodies in the treble and bass clef, based upon familiar hymns. Each number repeated in a neighboring key.

By SUSAN SCHMITT. Op. 1

Price to teachers, 85 cents, postage paid

TO enable the beginner to grasp quickly the meaning and significance of transportation each of the TEN LITTLE JOURNEYS is printed twice; first in one of the simpler keys and then in a closely related key, thus awakening in the child a sense of totality and quickening his memory. The author is convinced that attention should be given at an early age to the characteristics and value of transportation, which is indispensable in helping the child to understand KEY RELATIONS, and facilitates reading at sight through bringing into play a new set of notes.

I am very glad to recommend "Little Journeys in Toneland" and hope it will have the circulation and success.
—Frederick S. Converse.

Interesting, well planned and fresh in idea.—Arthur Foote.

OLIVER DITSON COMPANY
Room 11, Oliver Ditson Bldg. BOSTON, MASS.

CENTURY EDITION

THE BEST EDITION OF THE

WORLD'S BEST MUSIC!

FOR 10c. A COPY

Of some dozen sets from 50c. to \$10c. a copy for "Century Edition."

First music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Tenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eleventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twelfth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fourteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventeenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Nineteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twentieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Twenty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirtieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Thirty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fortieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Forty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fiftieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Fifty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixtieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Sixty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Seventy-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eightieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Eighty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninetieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Ninety-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundredth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-tenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-eleventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twelfth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-fourteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-fifteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-sixteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-seventeenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-eighteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-nineteenth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twentieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-twenty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirtieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-second music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-third music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-fourth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-fifth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-sixth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-seventh music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-eighth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-ninth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirtieth music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-first music, 10c. a copy for "Century Edition." 10c. a copy for "Century Edition."

Hundred-thirty-second music, 10c. a copy for "Century Edition." 10c. a copy for "

Boosey & Co.'s Latest Successful Sacred Song "BEYOND THE DAWN"

By WILFRID SANDERSON
(In Four Keys Bb (A to Eb) C, D# and Eb)

Possesses all the merits that made "THE HOLY CITY" world-famous. Has met with instantaneous success in England where it is being sung by all the leading Vocalists.
Ask your local Dealer for a Thematic of this beautiful Sacred Solo

LATEST ADDITIONS TO Boosey & Company's Catalogue:—

- "RIDER OF THE FOREST"** Music by FRED. E. WEATHERLY Key, D (C to G) Music by W. H. BULLOCK
Words by ALGERNON BASSIN Key, D (C to G) E and G Music by CLARA NOVELLO DAVIES
Words by JOSEPHINE BOREL Key, D (C to Eb) D# and F Music by DERMET MACMURRUICH
Words by FRED. C. BOWLES Key, D (C to Eb) D# and F Music by CHARLES MARSHALL
Words by BERNARD MALCOM RAMSAY Key, D (A to D) Music by ALFRED PRATT
Words by E. TESCHENMACHER Key, Eb (Ab to E) and F Music by WILFRID SANDERSON
Words by MARGUERITE RADCLIFFE HALL Key, F (Bb to F) G and A Music by AMY WOODFORD FENDEN
Words by AITHETON FURLONG Key, A (E to A) Music by GRACE HILLEN WOOD
Violoncello and Piano "BARCAROLLE" Composed by GILBERT A. ALCOCK
Piano "CARNIVAL"—Two Step Composed by GIBBONE ROBERTS

Ask your local Dealer for THEMATIC BOOKLET of the above or write to the Publishers
BOOSEY & CO., 9 East 17th Street, NEW YORK

STEINWAY

PROFIT SHARING

FOR upwards of a quarter of a century Steinway & Sons have been pursuing the policy of sharing their profits with the buying public. The gradual increase of their output and resources, coupled with the concentration of their plants and the employment of the most modern methods of manufacturing, have enabled Steinway & Sons to produce and sell their pianos at a lower rate than ever. A new small grand piano (5 ft. 6 in.) in a mahogany case at the extremely low figure of \$750 is the splendid result. Thus the great problem of giving the best article at the most reasonable cost has been successfully solved. Steinway & Sons invite the careful inspection and critical examination by the public of this their latest great achievement in the art of pianoforte building.

STEINWAY & SONS

STEINWAY HALL

107 and 109 East 14th Street, New York

Subway Express Station at the Door

Represented by the Foremost Dealers Throughout the Country

EDUCATIONAL WORKS FOR SUMMER COURSES

THEORETICAL WORKS

THOMAS TAPPER FIRST YEAR HARMONY

A simple presentation of the fundamental principles of harmony.
It provides one year's work and gives distinct training in voice placement, ear training, harmonization, a basic understanding of harmony, and musical composition.

FIRST YEAR MELODY WRITING

For special music students and for use in public schools.
Just issued.

FIRST YEAR MUSICAL THEORY

(Fundamentals of Music)
The Notation, Symbolism and Terminology of Music.

Professional price, 75 cents each
Send for descriptive circulars

OVER 70,000 COPIES SOLD

THE ELEMENTS OF HARMONY

By STEPHEN A. EMERY
PRICE, \$1.00
Used by leading teachers and conservatories throughout the country.

KEY TO EMERY "THE ELEMENTS OF HARMONY"

By FRANK LYNES
PRICE, 60 CENTS

SUPPLEMENTARY EXERCISES TO "THE ELEMENTS OF HARMONY"

PRICE, 50 CENTS
Exercises, charts and charts, appropriately figured, which may be used as a reference or as practice in harmony.

MODERN HARMONY

In its Theory and Practice
By ARTHUR FOOTE and WALTER SPALDING
Price, 50 Cents

In use at the following colleges: Harvard, Tufts, Johns, Michigan, Cornell, Wesleyan, Wisconsin, University, Lafayette, Oberlin, etc., American Conservatory, and others.
It is comprehensive, up-to-date, and contains all the latest methods of teaching harmony, and is the only book of its kind which is both a practical and a theoretical work. It is the only book of its kind which is both a practical and a theoretical work. It is the only book of its kind which is both a practical and a theoretical work.

A Key to the 501 Exercises in Modern Harmony in its Theory and Practice
Price, 75 Cents

TONAL CORRESPONDENT

Studies in Part-Writing
By WALTER R. SPALDING
Professor of Music at Harvard University
Price, \$2.00

These studies are well suited for use in schools and colleges. They are the only studies of their kind which are both a practical and a theoretical work. They are the only studies of their kind which are both a practical and a theoretical work. They are the only studies of their kind which are both a practical and a theoretical work.

SOME PRACTICAL THINGS IN PIANO PLAYING

By ARTHUR FOOTE
Price, 50 Cents

A valuable booklet for use in schools and colleges. It is the only booklet of its kind which is both a practical and a theoretical work. It is the only booklet of its kind which is both a practical and a theoretical work. It is the only booklet of its kind which is both a practical and a theoretical work.

PIANOFORTE STUDIES

- | | |
|--|--|
| BACH, J.S.
Two Element Pieces, arranged to FOUR PARTS.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | ELEMENTARY GRASSES
Op. 47. A Pleasant Beginning and other early studies. 15 cents.
Op. 47. A Pleasant Beginning and other early studies. 15 cents.
Op. 47. A Pleasant Beginning and other early studies. 15 cents. |
| CHOPIN, FREDERIC
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | MAYLATH, H.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| CURRY, CONNELL
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | PITZNER, HENRICH
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| DEBussy, CLAUDE
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S FIRST ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| HENNING, MAX
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S SECOND ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| KAISER, ALFRED
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S THIRD ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| LYNES, FRANK
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S FOURTH ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| BIBB, ALBERT
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | ADVANCED GRASSES
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| DENNE, CHARLES
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S FIFTH ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| EGGELING, GEORGE
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S SIXTH ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| FOOTE, ARTHUR
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S SEVENTH ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| FOOTE, ARTHUR
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S EIGHTH ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| FOOTE, ARTHUR
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S NINTH ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |
| FOOTE, ARTHUR
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. | THE PUPIL'S TENTH ETUDE ALBUM
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents.
Op. 10. 15. Pleasure and Progress. 15 cents. |

BOSTON
120 Boylston St.

ARTHUR P. SCHMIDT
LEIPZIG

Please mention THE ETUDE when ordering on advertisements

NEW YORK
11 W. 36th St.

THE ETUDE

JUNE, 1912

VOL. XXX. No. 6



THE MEASURE OF PROGRESS.



THE measure of progress is never to be found in the actions or thoughts of to-day. This is particularly true in music study. It seems next to impossible to note our real advancement as we go along. Our main thought should be for the future, but even then the work we do to-day may result in accomplishments far greater than our imagination will permit us to dream about. Columbus, dying in despondency at Valladolid, never knew that he had discovered a new continent, a continent that was to become such a powerful element in the political chemistry of the future. Could James Watt foresee that the invention of the steam engine was to make a revolution in the economic systems of the world? Did patient, hard-working Johann Sebastian Bach, producing a masterly composition every day, realize that in 1912 great presses employing scores of people would be grinding out more of his works in a day than were printed in a month during his lifetime? Could Schubert have foreseen that fifty years after his death multitudes would flock to great auditoriums to hear the famous singers of the world bring his masterpieces to life again and again?

To attempt to measure our progress to-day is to attempt to compute the future of a seed. We know that an acorn will produce an oak tree, if the sun, and the wind and the rains permit it. It may develop into a forest or into a sickly sapling. Come back in ten years after the planting and see what has developed.

Musical progress must be measured in a similar manner. It remains for us to be faithful unto ourselves in all our work. But that is not enough for the music student. He must attempt to divine the future. With everything that he plays he should constantly have in mind the object he is working for. He should ask himself at every practice period "Whither is this practice taking me? What bearing has this *étude* upon the definite goal I have in mind? Is my method of playing it carrying me ahead at the rate of progress which represents the best that is in me?" The student who practices without a definite aim is like the farmer who throws his seeds in a swamp. The student who takes no measure of his progress is little better. Keep a record of what you are able to do to-day. Examine that record two or three months hence and see whether you are nearer your goal. If not, it would be well for you to find out why you are not progressing. It is impossible for you to note much progress in one day or one week. The retrospect over a few months is, however, a true gauge. Never be discouraged with your day's work—look back at the ground you have covered and then start resolutely ahead toward the goal.



PARLIAMENTARY NONSENSE.



MUSICAL clubs are being formed everywhere in these days. There never was a time when the value of the "get-together" idea has been so thoroughly realized and so keenly appreciated. Clubs of children and clubs of adults are putting new zest, new life, new interest into their musical work by the wonderful fascination which always accompanies a work in which many friends are earnestly and unselfishly engaged.

A short time ago we visited a musical club and had the disappointment of seeing at least one-half of the meeting devoted to the most useless and unprofitable kind of parliamentary "popprcock" conceivable. When a society of people gets together and haggles over "motions," "resolutions," "chairmen," "precedence," "by-laws," etc., etc., *ad nauseum*, you may be sure that a healthy musical interest cannot exist.

The musical club which succeeds is the one which gets right down to real work. As soon as a definite program and a laudable object can be determined upon, do not waste one precious moment in anything but real work. Secure the books or music you intend to use, and if it is necessary to make special plans, delegate that portion of the work to an able committee, so that no time may be wasted by the body of the club as a whole. Nothing should occur at the club meetings except that which is likely to keep all of the members in the most wide-awake and active mental condition. The business of the club is usually a bore, and as soon as the club becomes a body of "squabblers" instead of students and workers the life of the organization is threatened.



IN MIGHTY WATERS.



OUR friends may remember that in the February issue of THE ETUDE we published an editorial upon the miraculous power of music as a comforter. We declared that the highest office of music is to take away the griefs of life. We tried to show that music is the great anodyne of the world. We had not dreamed that in a few months we were to confront a grim exemplification of this thought.

With the sinking of the *Titanic*, sixteen hundred lives were sacrificed to the greed for useless luxury and needless speed. Fate sneered at the highest achievement of man who sought domination on the seas. The heroism of those who lost their lives is a monument to the valor of all who believe in the high ideals of the Anglo-Saxon race.

We feel that we cannot pass this time without joining with our readers in a tribute to that little band of musicians which kept on playing, true to their duty, until the dark waters closed over them. Not one of the band was saved. If you ever thought that musicians were not to be classed with men of bravery, reflect upon that unthinkable night of April 14th, 1912.

The valor of those men who gave their souls to cheer the dying had in it the true sacrifice of the Christ spirit. No scene more tragic, more heroic, more inspiring can be found in the history of all time. The night was starlit. The sea was calm. The small boats were moving away from the great ship. Above the cries and moans of the weak came the sound of the band playing a hymn. That was something more than mere heroism. Such courage in the face of utter helplessness was the noblest manifestation of the divine in man. Can we ever conceive what that music must have meant to those on that boat during the last few hideous moments?

Here then, are the names of the eight men who took part in the saddest requiem of all time. At that moment the world found a new regard for those who follow the profession of music. This little group rose from the rank and file of ordinary musicians to become the world's highest types of heroes. May their names be kept shining forever in the annals of human bravery.

HARTLEY	CLARK
HUME	BRADLEY
TAYLOR	KRINS
WIDGOWARD	BRIDGEMAN

In memoriam let us repeat the last lines of the hymn *Autumn*, said to have been chosen by the much-loved journalist and educator, W. T. Stead, just before the *Titanic* sank to its grave two miles below.

*Hold me up in mighty waters,
Keep mine eyes on things above—
Righteousness, divine atonement,
Peace and everlasting love.*

How Analysis Benefits the Piano Pupil

An Interview with the Eminent English Virtuoso Pianist

KATHARINE GOODSON

[Katharine's Note—Miss Goodson was born at Watford, in England, and completed the study of music at a very early age. In fact, she had made several appearances on the English concert platform before she was twelve years of age. In 1898 she went to the Royal Academy of Music in London where she studied with Oscar Rehfuss for one year. This was followed by five years under Leschetzky in Vienna. After ten years of such arduous preparation it is not surprising that upon her return to London she made a tremendous success in her recitals. She has played extensively on the European continent with particular success in Germany and Austria, where her playing is greatly admired. A. P. Hill, Master of the Great Dictionary, says of her playing: "It is marked by an unusual nerve and calmness. One can meet here with the younger (English) pianists. She has a great command of tone qualities, admirably blended with genuine musical taste and considerable individuality of style." In 1901 Miss Goodson married Mr. Arthur Hinton, one of the most brilliant of modern English composers.]

THE NATURAL TENDENCY TO ANALYZE.

"Judging from the mischievous investigations of things in general, which seem so natural for the small boy to make, it would appear that our tendency to analyze things is innate. We also have innumerable opportunities to observe how children, to say nothing of primitive people, struggle to construct—to put this and that together for the purpose of making something new—in other words, to employ the opposite process to analysis, known as synthesis. Moreover, it does not demand much philosophy to perceive that all scientific and artistic progress are based upon these very processes of analysis and synthesis. We pull things apart to find out how they are made and what they are made of. We put them together again to indicate the mastery of our knowledge.

"The Evenc has asked me for my opinions upon the very vital part which analysis plays in the study of the science of music. The measure of mankindship is the ability to do. All the analyzing in the world will not benefit the pupil unless he can give some visible indications of his proficiency. Indeed, important as the process is, it is possible to carry it to extremes and neglect the building process which leads to real accomplishment.

THE FIRST STEP IN ANALYZING A NEW PIECE.

"A great many of the pupils who have come to me indicate a lamentable neglect in an understanding of the very first things which should have been analyzed by the preparatory teachers. It is an immense process to study with a public artist unless the preparation has been thoroughly made. Reputation naturally places a higher monetary value upon the services of the virtuoso, and for the student to expect instruction in elementary points in analysis is obviously an extravagance. The virtuoso's time during the lesson period should be spent in the finer study of interpretation—not in those subjects which the elementary teacher should have completed. Often the teacher of an advanced pupil is deceived at the start and assumes that the pupil has a knowledge, which future investigations reveal that he does not possess.

"For instance, the pupil should be able to determine the general structure of a piece he is undertaking and should be so familiar with the structure that it becomes a form of second nature to him. If the piece is a sonata he should be able to identify the main theme and the secondary theme, whenever they appear, and whenever any part of them appears. Inability to do this indicates the most superficial kind of study.

"The student should know enough of the subject of form in general to recognize the periods into which the piece is divided. Without this knowledge how could he possibly expect to study with understanding? Even though he has passed the stage when it is neces-

sary for him to mark off the periods, he should not study a new piece without observing the outlines—the architectural plan the composer laid down in constructing the piece. It is one thing for a Sir Christopher Wren to make the plans of a great cathedral like St. Paul's and quite another thing for him to get master builders to carry out those plans. By studying the composer's architectural plan carefully the student



KATHARINE GOODSON.

will find that he is saving an immense amount of time. For example, let us consider the Chopin *F Minor Fantasia*. In this composition the main theme comes three times, each time in a different key. Once learned in one key, it should be very familiar in the next key.

"The student should also know something of the history of the dance, and he should be familiar with the characteristics of the different national dances. Each national dance form has something more than a rhythm—it has an atmosphere. The word atmosphere may be a little loose in its application here, but there seems to be no other word to describe what I mean. The flavor of the Spanish bolero is very different from the Hungarian csárdás, and who could confound the intoxicating swirl of the Italian tarantella with the stately air of cluny lace and silver rapiers which seem to surround the minuet. The minuet, by the way, is frequently played too fast. The minuet from Beethoven's Eighth Symphony is a notable exception. Many conductors have made the error of rushing through it. Dr. Hans Richter conducts it with the proper tempo. This subject in itself takes a tremendous amount of consideration, and the student should never postpone this first step in the analysis of the works he is to perform.

THE POETIC IDEA OF THE PIECE.

"Despite the popular impression that music is insensitive in the sense of being able to reproduce different pictures and different emotions, it is really very far from it. The subject of program music and illustrative music is one of the widest in the art, and at the same time one of the least definite. Except in cases like the Beethoven *Pastoral Symphony*, where the composer has made obvious attempts to suggest rural scenes, composers do not so far as a rule try to make either aquarelles or colorations with their music. They write music for what it is worth as music, not as scenery. Very often the public or some witty publisher applies the title, as in the case of the *Moonlight Sonata* or some of the Mendelssohn *Songs without Words*. Of course there are some notable exceptions, and many teachers may be right in trying to stimulate the sluggish imaginations of some pupils with fanciful stories. However, when there is a certain design in a piece which lends itself to the suggestion of a certain idea, as does, for instance, the Liszt-Wagner *Symphony Song* from the *Fliegendes Dutchman*, it is interesting to work with a specific picture in view—but never forgetting the real beauty of the piece purely as a beautiful piece of music.

"Some pieces with special titles are notoriously misnamed and carry no real meaning, thus misleading what the composer intended. Even some forms are misleading in their names. The *Scherzo* of Chopin are often very remote from the playful significance of the word—a significance which is beautifully preserved in the *Scherzo* of Mendelssohn.

STUDYING THE RHYTHM.

"A third point in analyzing a new piece might be analyzing the rhythm. It is one thing to understand or to comprehend a rhythm and another to preserve it in actual playing. Rhythm depends upon the arrangement of notes and accents in one or two measures which give a characteristic swing to the entire composition. Rhythm is an after upon which many idols are smashed. Sometimes one is inclined to regard rhythm as a kind of sacred gift. Whatever it may be, it is certainly most difficult to acquire or better to absorb. A good rhythm indicates a finely balanced musician—one who knows how and one who has perfect self-control. All the book study in the world will not develop it. It is a knack which seems to come intuitively or 'all at once' when it does come. My meaning is clear to anyone who has tried to write with this measure of playing notes against three, for at times it seems impossible, but in the twinkling of an eye the countering rhythms apparently jump into place, and thereafter the pupil has little difficulty with them.

"Rhythm as such is different from rhythm, but is allied to it as it is allied to tempo. To get the swing—the impelling force—the student must have played many pieces which have a tendency to develop this swing. The big waltzes of Morzkowski are fine for this. If one of Lischetzky's pupils had difficulty with the rhythm, he must invariably advised them to go to hear the coverts of that king of rhythm and dance, Edward Strauss. Dances are invaluable in developing this sense of rhythm—swift-moving dances like the bolero and the tarantella are especially helpful. Certain pieces demand a particularly strict observance of the rhythm, as does the Opus 42 of Chopin, in which the left hand must adhere very strictly to the Valse rhythm.

THE ANALYSIS OF PHRASES.

"The ability to see the phrases by which a composition is built clearly and readily simplifies the study of interpretation of a new piece wonderfully. This, of course, is difficult at first, but with the proper training the pupil should be able to see the phrases at a glance, just as a botanist in examining a new flower would divide it in his mind's eye into its different parts. He would never mistake the calyx for a petal, and he would be able to determine at once the peculiarities of each part. In addition, to the melodic phrases the pupil should be able to see the metrical divisions which underlie the form of the piece. He should be able to tell whether the composition is one of eight-measure sections or of four-measure sections, or whether the sections are irregular.

"What a splendid thing it would be if little children at their first lessons were taught the desirability of observing melodic phrases. Teachers lay great stress upon hand formation, with the object of getting the pupil to keep the hand in a perfect condition—a condition that is the result of a carefully developed habit. Why not develop the habit of seeing the phrases in the same way? Why not a little mind formation? It is a great deal nearer the real music than the mere digital work. The most perfectly formed hand in the world would be worthless for the musician unless the mind that operates the hand has had a real musical training."

(Miss Goodson's interview will be continued in the July issue, where she will discuss Harmonic Analysis and Touch Studies.)

THREE HINTS ON GAINING SELF-CONTROL AT THE KEYBOARD.

BY EDITH R. McCOMAS.

PSYCHOLOGY that paradise of the lunger and the charlatan, is possibly the most abused of all studies. Its principles are simple but few understand their application to practice. Yet, no study points the way to self-control with more directness.

Attention is one of the psychological attributes most frequently needed in music. The attention must be secured to take in many complications at a glance. Since, for instance, the fundamental (1), The Signatures; (2), The Time; (3), The Tempo; (4), The first note of the bass, which helps to indicate whether the piece is Major or Minor.

The trained attention will grasp these four important foremen of a study at a glance, yet, yet not here is its task finished. The piece is launched, but attention must still be the steady keel on which the rides. It must not falter for a moment for if any distraction enters, there is shipwreck. The young player would do well to study the psychology of his attention, for so much depends on it.

Of great assistance in all our work is Rhythmic Breathing. If you begin to tire, stop, and take long breaths, walk about the room, or throw open a window. Put the same length of time on the intake as the outgo of a deep breath, and as you hold it, imagine you are smelling a rose and want a few more. Hold the breath until the vessels in the neck begin to swell. Then exhale, and as you come back to the piano filled with power.

THE CLIMAX.

Another important attribute, and one most often forgotten, is the Climax. The climax of a piece of music is the effect it has on other people. They regard the piece as a whole at first, and afterwards look into the detail, the fine points. As in a picture, the general effect strikes them first.

The effect in music is gained by a proper working-out of the climaxes, of which every piece has one or more. The ability to interpret, to know and realize just when and where your climaxes are, is what raises you from the level of the artist. The hand, by now, has become well-trained, and the fingers are ready to forget the drudgery of its rehearsal. We must now throw upon our souls to the study of effects. They constitute a branch of study in themselves as much as that which we have been studying. It is the end toward which we have been struggling. It becomes at last to not to drown it in the mire of technique, as many a mechanical player-person does.

The pianist who forgets his climaxes is like the housekeeper who forgets to make a house, or the maker of a living who forgets to live. Laura is to target truly and to build up the climax, and you will be reaping the border-line of success.



Delicacy in Playing and How to Develop It

By PERKIE V. JERVIS

At a piano recital by some great artist—Paderewski, Hofmann, or de Paduana, for instance—we are often entranced by the exquisite delicacy and gossamer-lightness of their playing. It seems very easy unto us we try to do it ourselves, when we realize that delicacy combined with absolute clearness is one of the most difficult things to attain in piano playing. The writer has had many opportunities to question some of the great concert pianists in regard to their technical studies, and has much to tell us from their long and varied ability sometimes to analyze their own playing. One of the best known of our great artists, on being asked how to play octaves, replied, "Just trick them out like this."

Permitting the action to the word. Upon being told that this was no rather indefinite, he said, "Practice till you can play them." The writer has not had much more success in getting an answer to the question as to how some of these artists practiced in order to get their beautiful pianissimo. "Practice pianissimo," they reply. "Yes, but how do you practice to get that pianissimo?" "Play as softly as possible." On the other hand, some of these artists could analyze every step to be taken in building up a certain form of technique, and while methods of developing delicacy varied, yet at the bottom of the different kind of practice was to be found arm control, whether the artist recognized that fact or not.

POWER THE SECRET OF DELICACY.

With the exception of de Paduana and Josef, many of our great artists who have the most beautiful pianissimo are capable of tremendous fortissimo; hence it would seem that lightness and power go together. Many of the readers of THE ETUDE may have seen at some of the great exhibitions the enormous strain of the muscles of a person held underneath in the fingers of the operator. What is the secret of this marvelous delicacy? Perfectly controlled power, or, to put it in another way, perfect control of the key descender, and the velocity of its descent. Delicacy in playing depends in like manner upon perfect control of the weight of the arm and the velocity with which the key is set in motion. That the degree of power is in proportion to the velocity with which the key descends can be proved by experiment. If the key is put down very slowly there will be no tone at all; put it down a little more quickly and you have a *Mesissimo*; the faster the key travels the more powerful the resultant tone, still in a powerful fortissimo; it is necessary, in order to get the greatest velocity, to start the key with a quick impulse from the arm, this impulse coming from either the triceps, or if the highest degree of power is required, from the scapular muscle.

Another essential factor in delicacy, a factor in the solution of all technical problems, is looseness. This is so generally recognized, and so much has been written upon the subject, that it need only be mentioned in passing.

EXERCISES THAT PROMOTE DELICACY.

Any exercise that gives the player control of the arm is valuable in the development of delicacy, hence a study of the arm touches in Mason's *Touch and Technique* would make a good foundation on which to build. Specifying the arm touches given to the right and left hands playing, the octaves to be played as directed by Dr. Mason, that is, with an impulse from the arm and a diversified hand. Good octave players are usually good touch players, and the latter practice for ten or fifteen minutes of preliminary light octave practice before indulging in the playing of a *Pianissimo* finger passage, because light octave playing demands a control of arm weight similar to that required in *Pianissimo* passage work.

An excellent exercise for securing lightness and control of the arm may be made of the old five-finger exercise, familiar to so many generations of players, practiced on top of the keys as follows: Place the fingers on the hand should be placed properly and the arm held up so lightly that there is scarcely any weight on the finger

tips. Now raise the thumb till it is on a line with the metacarpal joints, relax the muscles, and let the finger drop loosely down to the key C, which, as well as the other keys, must not be depressed in the least.

Practice this with each finger in turn till the arm can be so lightly suspended that the fingers are in *Pianissimo* playing at all. Now, bearing in mind that the keys are not depressed but that the finger rests on the keys, practice as follows: With the fingers resting on the keys, raise the thumb down so slowly that when the key is fully down there is no resultant tone; allow the key to rise slowly, keeping the finger always in contact with it, and when the key reaches the level of the other keys (which should remain undepressed), be sure that the finger is not raised from the key in the least, but is still in contact with it. Practice this with each finger in turn. While this exercise is more difficult than the preceding one, yet by persistent practice it will soon be easily done. When this happens, start the key down a little more quickly, so that when it reaches its full depth a very soft tone follows; as the key rises be sure that the finger remains in contact with it, and that the remaining keys are not depressed at all, and that

This exercise is still more difficult than the first two, but it should be practiced with each finger in turn till perfect control of the arm weight is secured. Now, starting the key more quickly, practice *Piano*, then *Mesissimo*, and finally *Fortissimo*. The slow trill should be practiced with each pair of fingers in the same manner, then groups of three, four and five fingers, and at last, point any combinations of exercise forms that may suggest themselves to the player. This method of practice should then be applied to passages selected from pieces, first at a very slow tempo, then gradually increasing the speed as facility is acquired in controlling the weight of the arm velocity. In passage work each finger expression of the Leachsville method, or, to use an and the finger itself should be motioned, as "prepared," the fingers are kept to the keys the closer to obtain a good *Pianissimo*, other things being equal. Staccato work is also excellent for securing the arm control and lightness required for delicacy.

FIVE-FINGER EXERCISE THAT HELPS.

The five-finger exercise should be practiced as follows: First the fingers on the keys as in the previous exercise, then raise the thumb to stroke position, from which it drops down quickly to the key; the instant the stroke is produced the finger springs back as quickly as possible to stroke position, the fingers not in use should be quiet, and the keys upon which they rest must not be depressed. The action of the finger should be entirely in the knuckle joint, the hand and arm absolutely quiet. When this exercise has been practiced with every finger in turn, the fingers should be raised with every finger and the exercise practiced with the arm thus sustained. In order to realize the greatest benefit from this exercise it should be applied to all kinds of music, not only to pieces, and it is essential that the hand and arm must be perfectly still; the method of the exercise outlined above is not only valuable, but it is the most complete of delicacy in playing, as it secures as well as mental control of the muscles.

Finally, in developing delicacy in the passage playing, it is helpful to practice the passage slowly, with a heavy pressure touch, or "clinging touch," relaxing the muscles after each key is put down, and then to follow with *Pianissimo* with a very light touch, alternating thus between *forte* and *Pianissimo* a number of times.

A certain amount of *Pianissimo* should be included in the scheme of daily practice, as it exerts a very beneficial influence upon the general playing, and contributes largely to looseness, and ease.



Selecting Piano Studies that Insure Progress

II.

Written expressly for THE ETUDE by the distinguished
Pianist, Teacher, Composer

XAVER SCHARWENKA

[The first section of this highly instructive article by a world-famous authority appeared in THE ETUDE for April. We enthusiastically advise any ETUDE reader who missed that issue to return it and peruse Prof. Scharwenka's excellent contribution.—EDITOR OF THE ETUDE.]

OLD ETUDES BEST.

Although études may be a veritable tower of strength in the battlefield of pianistic progress it does not follow that under certain circumstances they cannot be the cause of discouragement and disappointment. Of course, it must be admitted in the first place that there are far too many études. The same technical ideas, passages and figures have been worked out over and over by so many composers that the teacher should confine his efforts to a carefully selected series rather than attempt to do all that he knows. Sometimes one notices an improvement in some new studies, an interesting variation, a pedagogical advance or perhaps a new complication, but in the case of most new studies the advance is usually only a partial one and the old model, taken all in all, gives more general satisfaction.

Naturally, there is always a field for extending the technical foundation in accordance with the increasing demands of the modern composers. Hence a certain number of new studies will always be welcome. On the whole, the complaint that too many unnecessary études are thrown upon the market, is well founded. The teacher may be put to much additional labor in examining new studies as he knows that he cannot afford to overlook the possibility of finding valuable technical material. The pupil, however, will doubtless benefit by means of the continual additions to the technical literature of the piano.

CHOOSING THE RIGHT STUDIES.

To choose those studies best adapted to the use of the pupil is one of the very first duties of the teacher. His familiarity with the most beneficial studies should equal that of the physician's knowledge of the therapeutic action of the most important drugs in the pharmacopoeia. He should be able to prescribe studies with the same accuracy and with the same readiness. The doctor who is forever looking in books for his prescriptions is rarely the one with the biggest practice. The teacher must likewise have in his mind a great number of appropriate studies and must diagnose the pupil's difficulties so that he can suggest the remedy at once. Instead of experimenting with new études that do not deviate materially from the old standards, it is often wiser to stick to the venerable "three Cs" Clementi, Cramer, Czerny. I admit that much of Czerny and much of Cramer is unbearably old-fashioned, although, strange to say, there is much less of Clementi, the oldest of the technical triad that has gone out of fashion. Nevertheless, I am quite ready to assert that there are many of the études of these writers that have never been eclipsed by the more recent composers. We have, of course, had innumerable additions by the more modern masters, and in many ways no one of the famous "Cs" satisfy the demands of the advanced pianoforte composition of the present day. But for the foundation, the most important stage in the pianist's progress, that is the stage between the elementary musical training and the advanced work, Clementi, Czerny and Cramer are to a certain extent indispensable. Moreover, they promise to remain indispensable for some time to come. I have been continually impressed with the need of such studies in listening to young pianists. At one time the pianistic exercises that the student's scale playing would have been benefited by copious doses of

Czerny and at other times I have been sure that if the pupil had not more Clementi *Grados* or *Paranazum* and fewer pieces the pupil would have gained a kind of work energy in the touch which that remarkable technical work seems to supply.

THE THREE CS.

The teacher, particularly the young teacher, should realize, however, that the indiscriminate use of the "three Cs" may cause disgust, annoy and discourage the pupil. For instance, the teacher who insists upon the pupil going religiously through all the eighty-four études by Cramer or all of the *Grados* or *Paranazum* études of Clementi would be practicing a kind of blind faith in musical material. If pupils in general must each be treated differently according to their individuality, discrimination is nowhere so important as in the selection of études. With one pupil, for instance, technical complications may seem very easy, but at the same time this pupil may have the greatest difficulty with some apparently insignificant artistic problem. He may lack insight, an insight which the teacher must supply. With such an individual a very little Czerny goes a great way. At the same time he may need a great deal of Heller, Kirchner, or other writers of his type. The pupil who is particularly quick and fluent with his runs but who stumbles over every little polyphonic structure should also have less Czerny and more Cramer, but in addition to this he should have a great deal of work with the Bach *Préludes* and the Bach *Inventions*.

It is a great point in teaching the piano to keep the æsthetic side and the technical side in constant balance. Nothing can accomplish this so much as the proper selection of studies. A teacher who makes any pupil go through the entire six books of Czerny's *Art of Finger Dexterity* in succession, deserves a special punishment. He is entitled to a prize for killing his pupil's musical inclinations for artistic piano playing. In most cases it is really dangerous to give too many études of the same kind in succession. A constant variety of well-selected works by different composers is always best. Whenever the teacher and the pupil begin to feel a grudge against études in general, the cause is usually due to overdoes.

DON'T OVERTAX THE PUPIL.

I have also noted another tendency upon the part of the teacher which is apt to cause disappointment in the use of études. This is the tendency to overtax the pupil's technical ability. To be sure, it is perhaps less dangerous to give the pupil études that tax his powers to the utmost than it is to give him pieces beyond his grasp. But while the pupil never dares to doubt the value or the desirability of learning a standard "piece" he may ask why he should bother with a mere étude when his mechanical ability to play the étude is plainly insufficient for the task. This frequently leads to much disappointment. It points to the teacher for great judgment upon the part of the teacher in estimating the technical requirements of the pupil.

All doubts, however, as to the advantages or disadvantages of études in music study are for the most part centered around the name "étude." It is, of course, associated with the thought of "study" and a kind of innocent prejudice may have arisen against it for this reason. All the same musical compositions something else and the prejudice might vanish.

The problem of the application of the études is not at all difficult or complicated. It might be reduced to the following maxims:

First, diagnose the case of the pupil so that there may be no question in your mind what the real weakness is.

Second, plan to strengthen the pupil mostly where he is weakest.

Third, if the pupil is lacking in technique feed his mind and muscles with the studies which develop these.

Fourth, if the pupil's technique is finely developed give him studies which have the tendency to develop his artistic side.

Fifth, under all circumstances let us uphold the étude, whatever its name may be, because, without this application of mechanical exercises to music it will be difficult to bridge the distance from the keyboard to the art of interpretation.

Frequently, I have heard a pupil say, "I like the études best of all." That pupil is invariably a promising pupil.

THE WONDERS OF THE MUSICAL EAR.

Dr. WORMS HUTCHINGS, in an article on "How We Grow Deaf" in the *Saturday Evening Post*, discusses the musical ear, or rather that part of the ear which has to do with the reception of musical sounds, in his usual elucidating and fascinating manner. He says:

"This internal ear is vastly more complicated; but, he it luckily seldom becomes diseased—and when it does we do not know what under Heaven to do for it and have no remedy that will reach it—its makeup is of little practical importance. We may here dismiss it with the statement that it consists of a singular little keyboard about an inch and a quarter long, coiled up like a snail shell—*cochlea*—made up of tiny rods laid side by side, not unlike the keys of a pianoforte.

"The delicacy and elaborate perfection of the whole may be gathered from the fact that in its inch-and-a-quarter length there are five thousand separate rods or keys. Each of these keys is believed—though this is largely hypothesis—to vibrate in response to some tone or shade of tone that can be heard by the human ear, and these vibrations are conducted to the rods of the auditory nerve, which run along the under side of the keyboard and then unite into a small twisted cable, to pass to the brain.

"Each key is supposed to pick out its particular note by vibrating in response to it, much as the receiving apparatus of a wireless telegraph responds to or catches the particular vibration to which it is tuned. It is probable that here is the site of those extraordinary differences in tone perception that exist between us, ranging from the born musical ear, with its delicate appreciation of the subtlest hues of sound, down to inability to distinguish Old Hundred from Yankee Doodle.

"Not a little of the painful and laborious process known as 'musical training'—laborious for the pupil and painful for the neighbors—consists in limbering up and drilling the keys of this internal piano. They are taught to vibrate separately from one another, so that the slightest deviation in tone, known as flattening or sharpening, can be accurately distinguished; and also they may be given such simple and rudimentary training in arithmetic as will enable them to recognize when any note is struck which has two, three or five times the number of vibrations of their own particular note, and to respond promptly thereto. This response to simple multiples or vulgar fractions of their own tone forms the basis of what we call harmony."

Ritz's love of liberty, unsmooth though it might have been, was open to the light of day; loyal and sincere, he hid neither his likes nor his dislikes. This frankness is a trait which we both possessed in common. In everything else we differed totally; he, seeking before all things, passion and life; I, running after the chimera of purity in style and perfection of form. Our discussions were endless, and they had a vivacity and elum which I have never experienced since. . . . Ah! how many of you, are those who by their hostility and indifference to Ritz, have deprived us of five or six masterpieces which might have maintained the glory of the French school! Saint-Saëns.

Famous Mythological Characters in Music

I. SAPPHO

[A new series of short articles in which the musical characters, referred to in literature, will be minutely described.]

Nowhere in the Aegean Sea is there a fairer spot than the island of Lesbos, an "amorous, effeminate island of violets," where clustering purple grapes bloom with such luxuriance that "leaving the overburdened vine-polls, they spread trailing to the ground." Here, about two thousand five hundred years ago, lived Sappho, the sweetest of singers.

Great men delighted to talk with her, for she was a poet and philosopher as well as a musician. Many have described her, including Socrates himself, and we can easily picture her, therefore, as a slight, passionate figure, dressed in a long, white, sleeveless robe with golden clasps at the shoulders, and gathered in at the waist with a gaily colored belt. A heavy mass of black hair, fastened with a gold frontlet, or hair-band, was arranged in dark coils at the back of her head.

Sappho, like St. Cecilia, has become a legendary figure, and much has been attributed to her that is false. Though she is chiefly remembered as a poetess of rare genius, she was well trained as a musician. Her voice was a rich contralto, and was well under control, as she was able to perform all the embellishments with which the Greeks enriched their music. She also played on the lyre, a seven-stringed harp used chiefly for accompaniment. By altering the position of the bridge, she discovered that a note with its octave could be produced, and in this way increased the range of the instrument to four notes, and thereby improved its resonance. She is said to have invented the plectrum, a quill or piece of ivory used to pluck the strings, similar to that used with the modern mandolin. The invention of the Mithridatid Mode, a softer and more tender scale sequence than others then in vogue, is also attributed to her.

The daughters of many gifted people came to her to study under her care the arts of poetry and song. They formed, as one writer says, "as strange a coterie as ever existed in the vision of a philosopher, or the dream of a poet." They dwelt together in seclusion and held all their properties in common. Sappho inspired the greatest affection among her followers, often to a greater extent than their parents desired. But Sappho fascinated all alike, men and women, and mostly went her wilful way without hindrance. Most remarkable of all was her refusal, and that of her followers, to have anything to do with the tyrant, Masi. She is said to have been very indifferent to the opposite sex, but, according to the legend, she paid dearly.

Nearly where Sappho dwelt, was a river, where Phaoon, an old and wrinkled ferryman, plied his trade. One day a marvelously beautiful woman crossed in his boat. She was unable to pay his toll in cash, but offered him instead a box of precious ointment. Phaoon applied the ointment to his face, and immediately his wrinkles left him, and he became "the most beautiful youth that ever the sun of Lesbos shone upon."

The event caused a great sensation, and even Sappho was stirred with curiosity. She went to see him, and immediately became passionately in love with him. All the women of the island were at his feet, however, and Phaoon would have nothing to do with her. Hopelessly she bewailed her fate. At last she decided to take the only course left. Among the cliffs bordering on the sea was one

named Leucate. It was said that all who desired success in love could win it if they had the courage to leap from Leucate to the sea. Aphrodite (Venus), the goddess of all true lovers, would uphold all who trusted in her. To this cliff came Sappho privily. She laid her seven-stringed lyre on the rocks beside her, and calling on Aphrodite for aid, sprang downward to the sea. But alas! Too long had she floated Eros! Her prayer was unanswered, and the white-topped waves enfolding her beautiful body and clinging black hair, and her music was hushed for ever, save when the jattle breezes which played about the summit of Leucate, smote the strings of her harp.

PARAGRAPH PICTURES OF COMPOSERS.

Verdi's first composition earned for him a thrashing. He struck a chord. It pleased him. He attempted to strike it again and failed. Thereupon he lost his temper and began thumping upon the piano. Verdi's father promptly punished him with a whipping.

Gounod was remarkably precocious as a child, and possessed an astonishing power of analyzing musical sounds. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "That dog barks in Si-bi-l." He was also conscious almost as a baby of the mournful quality of the interval of a



SAPPHO AND PHAON.

minor third. "Oh," he exclaimed one day, "That woman cries out a 'Do that weep.' The woman, a street vendor, was hawking her cabbage and carrots on the interval formed by the notes C and E-flat. Saint-Saëns, the composer of *Samson et Delila*, was also very quick in musical perception as a child. Once when a very lame person visited the house, Saint-Saëns, who was in the next room, remarked, "How funny! That gentleman makes a dotted eighth note as he walks."

Haydn as a boy was engaged by the organist of Vienna cathedral. As a boy he hated, he was fairly well cared for, but after his voice broke, the outlook was less attractive, and one night he was turned out into the street without a penny in his pocket. After spending the night in the street, a poor musician named Spengler discovered him and took pity on him, offering a "home." The home consisted of a share of a garret already occupied by Spengler's wife and children on the fifth floor. A miserable bed, a table, a chair, and a crumpled old handkerchief were all the furniture. After Haydn became prosperous, he rewarded his old friend by buying a place for him as a singer in the chapel of Prince Esterhazy.

Do you play the poor organ-grinder too much, Charles Booth, of the *People's Army*, asserts in his book, *The Life and Labor of the People of London* through his weary round of toil earn from 80 cents to \$5 a day.

TO MEMORIZE OR NOT TO MEMORIZE.

BY LOUIS STILMAN.

EMOTIONAL expression is only possible when it is backed up by emotional sensibility. Musical sensibility depends upon the ear. Yet the ear, like all other senses, may become so accustomed to an impression, or series of impressions, that the effect is lost completely. A pianist's complete rest is needed before the musical sensibilities are again affected by similar impressions. Not so long ago a famous pianist was heard to remark, "It requires a million repetitions to play a composition in public from memory." If this is so, then "for the love of music" let us give up indulging in these extraordinary feats. No doubt the pianist was guilty of an exaggeration—perhaps intentionally so—but endless repetition of pieces cannot fail sooner or later to rob it of its freshness.

Liszt is said to have been the first to indulge in this kind of display, and no doubt his unusual mental qualities enabled him to do so without much effort. At the same time we must take into consideration the kind of music he presented to his audiences. The music of Haydn, Mozart, Beethoven, and Mendelssohn is music easier to memorize than that of some of Liszt's contemporaries.

All who love music and the piano as a means of expressing it must lament the fact that the interpretation of the works of the masters given at the average piano recital are far below what they should be. Occasionally, in a slow movement, the pianist may give himself up to the spirit of the composition, and prove to the thoughtful listener that music can be something else than a display of digital dexterity. As a rule, however, the performance is devoid of all true feeling, owing to the fact that the artist has played the work over and over in a frantic effort to memorize it, and has lost all capacity for interpreting the spirit of the music.

We ought to "take the bull by the horns" and check the tendency to "murmur over-developing" memories at the expense of what we love most—the music. Are we slave to tradition that we cannot see the mind led the way fifty years ago not as rich as it is to-day, must we always follow in his footsteps?

Why cannot we take a lesson from weekly recitals, with a fresh program in each occasion. Consequently it is possible to hear a wide range of the average concert pianist during a season, and there is more than one famous virtuoso who entire season.

If only we could rid ourselves of this subservient to memory-playing many things would be possible. With the music in a well-schooled technic, and well-developed power of concentration, a good concert pianist could offer us become hackneyed. New, interesting and varied Above all, we should get occasional, a while. Dominant performance in which "music" would be memory and physical endurance.

One of the strangest things in human experience is the way in which diverse opinions go on flourishing in spite of the fact that they are so different. It is a contempt upon the manner in which men pour their ideas, and do not come to any very definite conclusions when they and the human race with their own, one would think they many generations ago, if views are so completely dissonant conflicting opinions go on surviving side by side. Yet the truth is, whenever one seems to point the worst of the truth is, whenever of mind formation is never very convincing. *L. H. H. Terry.*



How Chopin Played

As Told by Liszt, Schumann, Mendelssohn and Other Contemporaries

Compiled by DAVID J. SANFORD

The pianistic art of Chopin was in its day so revolutionary that in many quarters he was constantly victimized by the harsh and unjust words of unenlightened critics who were never doing making an exhibition of their nesience. In fact, even Debussy and Strauss in our own day have not been more vigorously assailed than was Chopin. Here and there arose men with real artistic vision who could discriminate the difference between the man who destroys conventionalities for new principle of

is obliged to relinquish all thought of himself, to devote all his powers to the enjoyment of his guests. He knew how to place his visitors at ease, making them masters of everything and placing everything at their disposal. His apartment was only lighted by some wax candles, grouped around one of Pleyel's pianos, which he particularly liked for their slightly veiled, yet silvery sonority and easy touch, permitting him to elicit tones which one might think proceeded from one of those harmoniums of which romantic Germany has preserved the monopoly and which were so ingeniously constructed by its ancient masters, by the union of left in obscurity all idea of limit was lost, so that there seemed no boundary save the darkness of space. Some tall piece of furniture, with its white cover, would reveal itself in the dim light in distinct form, raising itself like a master to listen to the sounds which evoked it. The light concentrated around the piano, and falling on the floor glided on like a spreading wave until it mingled with the broken flashes from the fire, from which colored rays and fell like fitful gnomes, attracted thence by mystic incantations in their own tongue. Several men of brilliant renown were grouped in the luminous zone immediately around the piano.

A MEMORABLE GROUP.

Heine, saddest of humorists, listened with the interest of a fellow countryman to the narrations made by him by Chopin. At a glance, a word, a tone, Chopin and Heine understood each other. The musician replied to the questions murmured in his ear by the poet, giving in tones the most surprising revelations. Buried in an armchair sat Madame Sand, curiously attentive, gracefully subdued. Endowed with that rare faculty only given to a few elect, of recognizing the beautiful under whatever form of nature or of art it may assume, she listened with the whole force of her noblest genius. Her energetic personality and electric genius inspired the frail and delicate organism with an intensity which consumed him as a wine too spirituous shatters the fragile vase. Through his peculiar style of performance Chopin imparted this constant rocking with the most fascinating effect; thus making the melody undulate to and fro, like a skiff driven on over the bosom of tossing waves. This manner of execution, which set the seal so peculiar upon his own style of playing, was at first indicated by the tempo rubato affixed to his writings. This is a tempo agitated, broken, interrupted; a movement flexible, yet at the same time abrupt, languishing and vivacitating as the flame under the fluctuating breath by which it was agitated. In his later productions we no longer find this mark. He was convinced that if the performer understood them he would divine this rule of irregularity. All his compositions should be played with this accentuated swaying and balancing. It is difficult for those who have not frequently heard him play to catch the secret of their proper execution. He seemed desirous of imparting this style to his numerous pupils, particularly those of his own country. His countrymen, or rather his countrywomen, seized it with the facility with which they understand everything relating to poetry or feeling; an innate, intuitive comprehension of his meaning aided them in following all the fluctuations of his depths of aerial and spiritual blue."

SCHUMANN DESCRIBES CHOPIN'S PLAYING.

Robert Schumann was one of the kindest admirers of the art of Frederic Chopin. He was particularly moved by his pianoforte playing. In

his historically famous magazine, the "Neue Zeitschrift für Musik," he wrote, "Imagine an aeolian harp possessed of all the scales, and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of Chopin's playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention, in the first place, the A flat Etude—more a poem than a study. It would be a mistake to imagine that he allows all the small notes to be distinctly heard; one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal, but one was always sensible through the harmonies of the wonderful melody of the big notes, and about the middle of the piece a tenor part was heard distinctly from the chords. When the piece terminated one felt as though, but half awake, one would like to seize a beautiful picture seen in a dream. It was impossible to say much and praise was unutterable. He went on to the second in the book in F minor, another which leaves an unforgetable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child in its sleep."

MENDLSOHN'S TEMPERED PRAISE.

In 1834 Mendelssohn wrote the following to his mother:

"As a pianist Chopin is now one of the very first of all. He produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one could formerly have thought practicable. Heller, too, is an admirable player—vigorous and yet playful. Both, however, rather toil in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety and of true music. I, again, do perhaps too little; thus we all three mutually learn something and improve each other, while I feel rather like a schoolmaster, and they a little like whirlpools or icebergs."

Later Mendelssohn wrote to his family:

"Chopin has enchanted me afresh. There is something so thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a most perfect virtuoso."

The poet Heine, who was devoted to Chopin, made a rather odd appreciation of his position in the pianistic world. He called "Thalberg a king,



CHOPIN PLAYING.

A Beautiful Moment in one of the Public Parks of Paris.

beauty and one who merely fails to obey canons of good taste because of indolence. Among those who could measure the remarkable genius of Chopin were Liszt, Mendelssohn and Schumann. Chopin's art and methods are the most individual of all the composers. To play his compositions properly one should know something of the methods he employed in playing. Although words are poor tools with which to depict any form of musical interpretation, the following will be very profitable to students who prize themselves upon going a little deeper than the surface.

LISZT ON CHOPIN'S ART.

In his *Life of Chopin*, written originally in French, Franz Liszt has given some valuable hints upon Chopin's interpretative skill. The following is a somewhat free but at the same time authentic transcription of some of these thoughts. Liszt's French is so elegant that literal translation becomes very difficult.

"The most eminent minds in Paris frequently met in Chopin's salon. Chopin possessed the innate grace of a Polish welcome, by which the host is not only bound to fulfill the common laws of hospitality but



PLAN DRAWING OF CHOPIN BY FRANZ LISZT.

Liszt a prophet, Chopin a poet. Herz an advocate, Kalkbrenner a minstrel, Mme. Pleyel a sibilant, and Döchter a pianist."

Stephen Heller said of Chopin's playing:

"It was a wonderful sight to see Chopin's small hands expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole."

Letters from Wide-awake ETUDE Readers

[Now and then we receive a letter from some reader which we think deserves to be passed on to the thousands of EPOCH friends likely to be interested in a similar manner. We are always glad to receive bright, practical letters, and often get made for the occasion and marked by the personal note that makes correspondence delightful—

INDIVIDUALITY IN PLAYING.

To the Editor of THE ETHER:

In the April (1912) number of THE ETHER I read the article written by Mr. Harold Bauer with great interest. This article should be the means of making others that read it begin to think, as it did myself. I have sent you the result of this thinking, you can place whatever value on these thoughts you think they deserve.

My attention was attracted by his stating that each single part or voice possesses its individuality and when the voices are played together neither of the voices should lose its individuality. This is a very common idea, but I should like to give an analysis of the means by which this can be accomplished, but suggest that we should listen to other instruments playing together. This, I am sure, will not enable anybody to do it. I should like to suggest that we listen to a string quartet, because you have each voice played by four different individuals, and even then it is difficult to secure an ensemble equal to that which should be possible with a single individual controlling four voices. This could only be done on one instrument, the piano, and the individual performer must possess the means by which it is possible to control the individuality of each voice separately and still when combined produce a whole. This is possible in which it is possible, and that is by the application of scientific management to all parts of the human mechanism evolved; if this be in his possession the pianist would be able to compose in such a manner that he would be able to make it intelligible.

The piano cannot give the tone color of the violin, viola or 'cello. The piano possesses tone qualities individually belonging to itself; the pianist should be capable of producing in each single voice all discriminations of tone demanded equal to that of each of the players with their different instruments, and when all the voices are combined each should possess its own individuality and together make a complete ensemble satisfactory to the conscious brain.

To me there is no single musical instrument equal to the piano in its completeness or on which one is able to give as satisfactory a rendition of a polyphonic composition. I have expressed these thoughts for consideration to all interested in art. I have had the opportunity during the last few months of listening to many pianists occupying exalted positions in the pianistic world, and they seemed to imagine they were producing great music but to me it represented nothing more than noise, and not tone. The piano has tone, and a beautiful within itself if the player understands by which it can be produced. The piano does not need to be thrashed for it to give out all the tone it possesses there is a great difference between tone and noise.

Respectfully,

JOSEPH H. GATTINGES

JUSTICE FOR MUSIC TEACHERS

To the Editor of THE EDITOR:

Is an old issue of *THE ERSE* (March, 1909) I find that you have discussed the handicaps which come to high school students who desire to pursue the study of music. It is true that the average student regards music as a secondary feature of her education, but there are others with marked musical talent who intend to specialize music later. For these a general cultural development is necessary as a background for their musical studies. No ambitious music student can afford a hiatus of four years in her lessons, yet few

girls have strength for any considerable amount of practice when the school day is ended.

You suggest the only practical solution to the problem. Let the music student who desires to finish high school be given credits, upon her music teacher's report and recommendation, for the musical work which she performs during her high school years, just as she would be given credits for any study included in the school curriculum.

Nor is this the Utopian dream that one might consider it. In this small Oregon town our progressive superintendent has adopted the idea. The first of my pupils to benefit by this liberal educational theory graduated from school a year ago, receiving six credits for her music to complete the total number required by the school board. Early last April she gave a recital involving considerable taste and some virtuosity, which she could not have acquired in this time had she been obliged to conform to the usual rigid requirements of a high school.

A difficulty which must arise in regard to the artistic value of any student's musical work can at present only be safeguarded by the discretion of the superintendent. Ultimately this will be met through the realization of another Utopian dream—the certificating of music teachers who are qualified to teach.

FRANCIS STUTZEL BURKE.

A PLEA FOR THE GUITAR.

To the Editor of THE EVOL:

In regard to a critical article in *THE ETHER* (May, 1910), by Oscar Hatch Hawley, in which he says "Personally, the writer does not believe in having very much to do with young people who want to learn the banjo or mandolin or guitar," I wish to put in a plea for the guitar, and state a few facts in regard to the attitude the *masters* of music took toward the guitar.

Mauro Giuliani, the most renowned of Italian guitarists, and one of the greatest, if not the greatest, guitar virtuoso the world has ever known, was born in Bologna, Italy, about 1781. He lived in Vienna from 1802 to 1821. In Vienna, Giuliani met and formed a warm attachment with many of the leading musicians of the city, who held him in highest esteem and admiration.¹ He was for many years the intimate friend and companion of Franz Hummel, Hummel's friend and companion Anton Diabelli, J. Mayseder and Haydn.² His enthusiasm and devotion to the guitar was the means of bringing it to the notice of the above-mentioned celebrities, who, by their hands only entranced by its liquid and melodious sounds, were so much attracted to it that they seriously studied the instrument, and, several composed and published pieces for it.³

"With thrisslessness of Moscheles and Himmel, Giuliani commenced to compose duets for the guitar and piano, and his productions for the guitar instruments, which were frequently performed publicly in company with one or other of the very high degree. His increased his popularity, and he exerted upon the guitar and piano a powerful exertion upon the guitar and piano also brought the instrument most favorably to the notice of Beethoven and Spohr. Giuliani was regarded with distinguished favor by them. Himmel specially composed his Op. 6, Op. 63 and Op. 66, which are grand series for duo, guitar, violin, alto and 'cello, or, instead of the two latter instruments, 'cello and 'bassoon; also, his Op. 74, 'The Sentimental Chorus,' for voice, with accompaniments of piano, guitar, violin and 'cello, which were played in all the important cities of Germany, with the above-mentioned artists."

Beethoven said of the guitar: "The guitar is a miniature orchestra in itself"—"I love the guitar for its harmony, and it is my constant companion in my travels."

Berlioz played the guitar. It was, in fact, the only instrument, except the flute, Berlioz did play. Bach, Haydn, Schubert, Weber, played the guitar. Tschaikni, the greatest of violinists, was a wonderful performer on the guitar as well, and all, except two of his compositions which are authentic and published during his lifetime, had parts for the guitar. It is a well-known fact that he composed his first for guitar afterward transcribing them for the violin to suit his fancy.

Rossini has a part for guitar in the score of "The Barber of Seville."

ETHEL LUCRETIA COLCOTT.

Bright Ideas in a Nutshell

Double
Third
Scales.

SCALES IN DOUBLE THIRDS seem to be sadly neglected by many teachers. It was my good luck to "see through them" at an early stage in professional career. I mean just what I say—"see through them"—for there seems to be a kind of link in getting them. Once a performer has experienced with a certain task, there is no piece which he balked for weeks. Finally I came to the conclusion that his muscles were not strong enough and elastic enough to play it. In other words, his hand was not powerful enough or stretched enough to play the piece. I gave him double thirds scales for a few weeks and he was able to execute the most difficult passages with ease.

REFIELD TEACHER.

*Having the
Piece
Ready.*

WHENEVER I SELECTED A PIECE for a pupil I invariably did the thinking in advance so that there was no time loss in fumbling over catalogues during the lesson period. At the same time I made up my mind what the piece to follow would be, so that I really selected two pieces at one time. I found this a much better plan than "having a run on a piece," as some teachers do when they give the same piece running to a dozen pupils.

ETUDES ADJUNTES

Give a
Dog a Bed
Name

ONE OF MY PUPILS never seemed to take any interest in her work. After making many investigations, I discovered that nearly every member of her home circle had taken it upon themselves to assure the girl that she had no musical talent and was also too lazy to practice. They did this I was told to "keep her from getting conceited." I remembered the old saying about giving a dog a bad name. I persuaded the pupil's relatives to change their attitude and give the girl some positive help. She improved from that time on.

X. Y. Z.

Keep the Hands Mobile

I AM TOLD that if actors do not exercise the muscles of their faces daily they become hard and refuse to make the somewhat exaggerated facial expressions which are necessary to make their facial expressions conspicuous on the stage. Consequently they exercise their facial muscles in ordinary conversation. Later I found that a exercising many players were accustomed to exercising the muscles of the hand even when they were not practicing. That is, they would exercise them in an inconspicuous manner when riding on an elevator, walking in the street or reading a book. A few days convinced me that this is a most beneficial kind of auxiliary practice.

A. M. YETTER

Exaggerate
Accents

FOR A LONG TIME I wondered why the playing of many of my pupils lacked rhythmic character. Then I decided that it was due to lack of sufficient accentuation. I tried a plan of having my pupils exaggerate all the accents. At first this was disappointing, as it made their playing "bumpy" or irregular. Gradually, however, the exaggerations became subdued, and a nice sense of accentuation remained. The flatness and lack of a kind of "musical verve," which had been noted before, disappeared.

E. C. Cobb

An Hour With Leschitzky

From an Interview Secured by

LOLITA D. MASON

BEETHOVEN'S NAME—The following artist-interview was received from an American music student abroad and presents some very interesting phases of the life and work of the outstanding pianist, composer, teacher, Leschitzky. The letter by Leschitzky is from a point said to "bring a bond of sympathy in the development of the revival of the great old master's music, the first of which is the first of the great old master's music. It is gratifying to note that Prof. Leschitzky has been for an outsider and supporter of this cause. The letter is the latest portrait of the famous teacher."

OCCUPYING a unique position in the musical world through having known Rubinstein, Liszt, Chopin, Brahms, Czerny, Heine, Johann Strauss, Ole Bull, Joachim and many other great musicians who have passed on, and at the same time having acquired the reputation as the teacher of more celebrated pianists than any other living master, one cannot help surrounding Professor Leschitzky with a kind of halo of celebrity which one usually pictures around the immortal masters of the past. Nevertheless, I found Professor Leschitzky on the day of this particular interview as alert mentally and physically as a man of forty, or one-half of the age of the venerable teacher. His comfortable villa in the beautiful cottage district of Vienna is crowded with mementos, souvenirs and gifts received during his brilliant career as a concert player, director, composer and teacher. Many are photographs of men and women famous both in literature and art, each portrait inscribed with warm words of appreciation of Leschitzky as a friend, a patron or as a teacher.

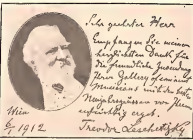
His entire life has been one of interesting events, and as he recounts it these events take on a new and picturesque importance. Born at Lantau in Austrian Poland, June 22, 1834, he had the good fortune to be brought up under the direction of his father, who was one of the leading teachers of Vienna. Czerny, whose Austrian pupil, Franz Liszt, had already attracted wide attention, was the great master of the Austrian Capital and naturally the young Leschitzky came under his instruction. At the age of fifteen he had completed his studies with Czerny, but he continued to spend his Sunday afternoons at the master's home playing for him. Czerny had been a pupil of Beethoven, and no one was more familiar with the compositions of the great musical giant who died three years before the birth of Leschitzky. Czerny was greatly interested in the manner in which Leschitzky played Beethoven, and it is said that the youth was then recognized as a born interpreter of Beethoven. The boy was very fond of the works of Schumann and even dared to play them in Czerny, despite the fact that the famous teacher had said that they were "the work of a dilettante," and had declared the *Concerto* lacking in power. In the end, however, Czerny tolerated his pupil's love for the Saxon tone-poet, and even seemed pleased with some of the Schumann pieces.

Since Czerny, the well-known theorist, was Leschitzky's teacher in composition, Czerny devalued the fact that his pupil seemed to have no talent for church music, and with some reluctance advised him to devote his time to writing comic operas. This was the same Czerny who condescended to say that Wagner's *Tristan and Isolde* was good.

LESCHITZKY AND RUBINSTEIN.

After several successful tours as a pianist, Leschitzky settled in St. Petersburg in 1852, and remained there nearly twenty-seven years. His natural versatility was of great assistance to him, for he was not only a piano player, but also taught, acted as concertmaster for the court, and directed operas. Patti, Labèque and many other famous singers of the time came under his magic *bàn*. It was in this practical manner that he learned the art of instrument-

tion. Associated with Rubinstein, Julius Schulhof and Halberster, he founded the conservatory at St. Petersburg. He and Rubinstein lived together and were the best of comrades. It was pathetic to note Leschitzky's expression of loneliness as he said: "Ah, Rubinstein! He and I knew each other. Since his death there has been no one to take his place. In a world full of people I still feel isolated when I think of his companionship." Then Leschitzky related an anecdote of Rubinstein which illustrates the delightful gallantry in compliment which always exists between famous artists.



LESCHITZKY'S LATEST PORTRAIT AND AUTOGRAPH.

"Rubinstein had once arranged to play the Beethoven E-flat Major Concerto. I realized that it would be a great treat, but I was also confronted with the fact that I was suffering so terribly from an attack of gout that I could hardly leave my bed. The temptation was too great, however, and I managed in some way to get to the concert hall. At the end of the concert I went up to congratulate Rubinstein. He knew how seriously ill I had been and seemed surprised at my being present. I told him that it was worth while to go any distance to hear him play. He answered by saying, 'Not when I have played as I have to-day like a swine.' I replied, 'But when you play like a swine, it is better than the best efforts of any other pianist.'"

"The last time that Rubinstein visited Vienna, a *soirée* was arranged for which tickets were issued. Everyone seemed glad to pay four dollars for the privilege of hearing the immortal Russian virtuoso play. A great many of my pupils were there and among the well-known musicians who attended were Rosenthal, Wilhelm, Granfeldt, and Brüll. A bust of Rubinstein was placed in a prominent place in the room and almost buried in flowers. All of the many charming ladies present were dressed in white, and the effect of the whole scene was very beautiful, so beautiful indeed that Rubinstein himself was evidently overcome. In fact, he looked so pale that I took him to my studio, brought him water, and asked if he well lit. 'No, no, my dear colleague,' he replied, 'only scared.' (*Nicht krank, nur angst*). In fact, he was as alive in his nervousness as a student at his first public appearance."

"As the evening went on, the enthusiasm became stronger and stronger, and Rubinstein finally seemed to play anything his hearers desired to listen to. He was never in a better mood. At the end, the excited musicians gathered round him, kissed his hands, embraced him or cheered as only musicians can do on such occasions. Rubinstein put them all away with

the remark that if any one of them had played as many false notes as he had played he would not blame me if I threw the pupil out of the window."

Leschitzky was visibly affected by the reminiscences of his dear friend. He remarked that he thought that the greatest interpreter among the world's dead known since the death of Rubinstein was possibly Pablo Casals, the famous Spanish cellist. Of pianists (not including his own pupils), he is said to have remarked that Eugen d'Albert is probably the greatest, although not so much known as Rubinstein or so fanciful as Schumann. He praises Emma Sauerbrey for having great fire and a keen appreciation of dynamics.

LESCHITZKY ON MODERN COMPOSERS.

Leschitzky's opinions upon the works of some of the modern composers are interesting as they are those of a man thoroughly abreast with the times, but one who has had numerous years of experience. In speaking of some modern works he said:

"Opinions upon all contemporary works must, of course, be personal, and no one should abide by the opinions of one man. I can only say how they seem to me. The Strauss *Requiem*, for instance, always reminds me of the old French proverb 'Much noise about an empty barrel.' When it rises to its best it reaches the high concert organ standard set by Johann Strauss, but certainly goes no higher. Debussy's *Pelléas and Mélisande* has much poetic ardor, but is not unmarred by monotony and the very great composer—greater than the present generation realizes, by any means indicate that his other things will be beautiful. Rossini's *Cyrene de Bérénice* was extremely delightful, but I fail to see great interest in *Chasteler*. Marc Borch seems to me of very great composer—greater than the present generation realizes, indeed, he seems greater to me than Richard Strauss, Huber, Reger and others about whom a great deal is written in these days."

SOME LESCHITZKY TEACHING IDEAS.

"How many times have I been obliged to reproduce that inevitable word *method*? Every teacher has a method, but the good ones have a method for each pupil. Of course, the very habit of thought, habits of discipline, habits of thoroughness, etc., might be said to make a method, but these are things which must be developed in the individual. The teachers who prepare pupils for my classes have a certain routine which serves to give the pupils a technical foundation. This is a kind of preparatory method, but can represent but a fraction of the number of ideas which any teacher with a large circle of pupils must employ. A good foundation is, however, of the very greatest importance."

"Early in my work as a teacher, my attention was drawn to the marvelous Roman bridges that are still in use after one or even two thousand years of existence. Indeed it has happened that the very stream the bridge was to have crossed has turned its course so that it no longer exists, but leaves as a monument the wonderful art of the Roman builders. The Roman bridges are all curved, but the modern bridges are for the most part straight in construction. It is necessary to teach the art of building bridges. The Roman bridges with their arches endure through the ages. Experimenting with the hand I found that under most of the conditions which govern piano playing, the fingers can move with much greater freedom. At the same time the arch construction gives the hand a kind of strength which could not be obtained. It seems obvious from this that the high-arched position of the hand is the most desirable."

THE VALUE OF QUICK MOVEMENTS.

"Another apparently insignificant incident led the way to another observation which has a vital importance in the technique of piano playing. The key in the back of a large chair in my room refused to yield to my best efforts to turn it. I sent for a servant, and a stupid-looking peasant boy responded. I was disappointed as I knew that my own hands were better developed than those of the boy. The latter, however, with a very quick turn of the wrist moved the key around and the chest flew open. This made clear to me that the sudden turn contained more power than the force applied slowly with all the muscles exerted. The application of the principle to piano playing was very clear. The boy's turn in school may experiment in such a way that the advantage of employing quick movements upon occasion may be observed. It is particularly noticeable in scales and arpeggios."

"How can one lay sufficient stress upon a proper understanding and application of the pedal? It might

Gallery of Celebrated Musicians

World Famous Violinists



Mischa Elman



Rodolphe Kreutzer



Fritz Kreisler



Efram Zimbalist



Ottakar T. Sěvčík



Ferdinand David

IMPORTANT NOTICE TO ETUDE READERS

THE ETUDE Gallery of Musical Celebrities has been continued for forty months, during which time two hundred and forty portrait biographies of the world's most distinguished masters of music have appeared. Naturally, the series must be discontinued shortly for lack of material. However, when sufficient material is available we shall present another series. In the meantime, we shall give occasionally a short series upon position at the piano with keyboard portraits of the great virtuosos. In the fall THE ETUDE has prepared to publish another feature series which we confidently expect will be received with even more interest than the Gallery.

FRITZ KRISLER.

(Kryal-er).

KRISLER was born in Vienna, February 2, 1875. He first appeared in public when seven years old. As a rule students are not admitted to the Vienna Conservatory until fourteen, but as a concession to his genius he was admitted when seven. His teachers at Vienna were Hellmeberger and Ascher. He also studied at the Paris Conservatory under Massart (violin) and Dillès (theory). He won the greatest distinctions at both conservatories, and after a few years' further study, visited America with Moritz Rosenthal, 1899. Then for some years he gave up his musical career; he studied medicine in Vienna, art in Paris, and finally passed a stiff army examination and became an officer of Uhlans. On resuming his violin concert career he made his *début* in Berlin with startling success in 1899. Again he came to America, and won even higher praise here than at home. His London *début* in 1901 won a further confirmation of the American verdict, and from that time on all competent musicians. He has rapidly come to be considered as the foremost of the younger violinists, as he not only possesses unlimited technique, but is also a musician in the broadest sense of the word. Many of his arrangements, notably that of Dvorak's *Humoresque*, are freely used by violinists, though he has done little original composition.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

RODOLPHE KREUTZER.

(Krool-er).

KREUTZER was born at Versailles, France, November 16, 1766, and died at Geneva, June 6, 1831. He studied the violin with Stamitz, but owed more to his own natural ability. At the age of sixteen, through the favor of Marie Antoinette, he played first violin in the *Opérette du Roi*, and later became a member of the orchestra at the Theatre Italien, where his first opera, *Jeune d'Aur*, was produced. During the Revolution he was frequently called upon to compose *opéras de circonstance*, which he did with credit. His friendship with Beethoven dates presumably from his visit to Vienna in 1798, but it was seven years later when Beethoven dedicated to him the famous "Kreutzer" sonata for violin and piano. Kreutzer was professor of violin at the Paris Conservatory from its foundation in 1795, and after he returned to Paris from Vienna, he and Baillot drew up the famous *Méthode de Violon*. His educational work was of the greatest importance, and the Kreutzer Studies are universally recognized as invaluable. He held distinguished posts both under the First Consul and under Louis XVIII, and became chief conductor at the Académie from 1817 to 1824. A broken arm compelled his retirement in 1825, and his last years were embittered by loss of prestige. His compositions included many operas, and also orchestral music, besides works for his chosen instrument.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

MISCHA ELMAN.

ELMAN was born at Talsin, Russia, January 21, 1891. He studied at the Royal Music School in Odessa under Fiedeman, first appearing in public in 1899. Professor Leopold Auer was a member of the audience, and at his suggestion Elman went eventually to St. Petersburg in 1901. He came under the personal supervision of Auer and made immediate progress. Elman's *début* was made in Berlin, 1914, and his success was immediate, bringing many engagements all over Germany. The following year he appeared in London, and the success he had already achieved in Germany was repeated in England. His first tour of America took place in 1908, and American audiences at once endorsed the opinions of Europe. Few musicians have achieved so fine a reputation at such an early age, and there appears to be little doubt that Elman's future career will be as successful as that of his prodigy days. At first his style of playing naturally showed the influence of his brilliant teacher, but latterly he has developed a style of his own which marks him out as an artist of great individual attainments. His repertory includes all the great violin concertos and solos. The violin which Mischa Elman used as a boy was a small Nicolas Amati; latterly, however, he has used a Stradivarius, dated 1727. This instrument is in a fine state of preservation.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

FERDINAND DAVID.

(Dah-veed).

DAVID was born at Hamburg, June 19, 1810, and died suddenly while on a mountain excursion near Klosters, June 18, 1873. He studied two years (1823-4) under Spohr and Hauptmann at Cusset, and made his first appearance at the Gewandhaus, Leipzig, with which he afterwards became so closely associated in 1825. He became a member of the Königsplatz Theatre in Berlin (1827-8), and first became acquainted with Mendelssohn. He spent a few years in Russia, but when Mendelssohn became conductor of the Gewandhaus concerts in 1836, David was appointed concertmeister, a position he retained until his death. He was also appointed violin professor under Mendelssohn when the Conservatory was founded in 1843. His educational influence was great, the two most famous of his many distinguished pupils being Joachim and Wilhelm. David composed five concertos and a number of other works for the violin, besides two symphonies and an opera. The *Violin School* contains much valuable pedagogic material which was the direct outcome of his experience in Leipzig. David deserves special praise for his work in reviving the works of eminent violin players of the old Italian, French and German schools, and for his excellent editing of most of the great violin classics. In his own playing he combined the piquancy of the modern school with the solid merit of Spohr.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

OTTKAR SEVCIK.

(Saf'-chik).

SEVCIK was born March 22, 1852, at Horadizowitz, Bohemia. He studied first under his father, and then under Anton Bennewitz at the Conservatory of Prague (1866-70). After graduation he gave concerts in Prague, and eventually made his *début* in Vienna in 1873. At the beginning of his career he suffered many hardships, but he eventually achieved some success in Russia, which led to his being appointed violin professor at the Imperial Music School in Kiev, 1875. He remained there until 1892, when he accepted an invitation from his old teacher, Anton Bennewitz, who was now principal of the Conservatory, to return to Prague as chief violin professor. Good luck attended him by providing for him a brilliant pupil in the person of Kubelik, but any lingering suspicion that Sevcik owed his success entirely to this circumstance was dispelled by the publication of his remarkable *Violin Method for Beginners*, and by the success of Kocian, Marie Hall and other pupils hardly less noted than Kubelik. His principal success has been in developing the technique of the violin, which he has systematized far in advance of anything previously attempted. His "semitone system" ensures an early development of correct intonation, and leaves the student free to develop bowing technique. Since 1907 Sevcik has been head of the violin department at the Vienna Conservatory.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

EFRAIM ZIMBALIST.

ZIMBALIST was born at Rostoff-on-Don in 1893, and commenced to play the violin at the age of seven. After playing in his father's orchestra, he entered the St. Petersburg Conservatory, where he remained for six years under Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow. At the conclusion of his studies he won a prize of 1200 roubles and a gold ornament. On this occasion the Russian Government was endorsed "Incomparable." He sailed in Berlin with the Beethoven Music Orchestra. His success was so given a hearing at the Queen's Hall in London under Arthur Nikisch, and later with the London Symphony under Sir Hans Richter. His success was immediate, not only in England, Russia, Zimbalist made his American *début* in Boston, October 27, 1911, and has not failed to win as much admiration as elsewhere. There can be no doubt that Zimbalist is destined to be one of the world's great violinists, as he not only possesses consummate technical equipment and sound technique, but he also possesses something which is equally known as "heart" in establishing popular favorites. He has won immediate success.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

and systems he sized up infallibly. He had no patience with impractical ideas, and eclecticism found him an implacable foe. His contributions to the columns of *The Etude* and other musical journals were always helpful, with their little touches of wit and humor, were decidedly readable. Taken all in all, Mr. W. S. B. Mathews has left a very large vacancy which it will be difficult to fill.

ALBERT ROSE PARSONS.

No one who knew Mr. W. S. B. Mathews intimately could fail to recognize in him the same personality that is disclosed in his *Popular History of Music*, namely, a musical educator of the broadest and most sympathetic type. Always seeking for the truth in art and gifted with the ability to recognize it with both heart and mind, his life and work will long afford a standard of comparison by which to test the work of his successors in the popularization of scholarly knowledge and wide-spread appreciation of what is truly great and good in the music of all times. As an example of what I mean I may refer to his intimacy with the late Dr. Wm. Mason, with whom he collaborated in the production of Mason's most important works on pianoforte playing. In spite of this, Mathews, in his *History* (1891), gave frank and warm recognition to the high worth of the compositions of both Wagner and Liszt—a worth that noble-souled Mason was never able to concede to those masters. The musical world has come around to the position taken by Mathews in his *History*. Yet it is none could have influenced Mathews' judgment against his own convictions, it would have been his close and honored friend, Mason.

The only enemies Mathews made in his professional work were ambitious men, who might more highly value their compositions than he was able to think. Time has proved his judgment as sound both to their unimportance and as to the greenness of Wagner and Liszt, concerning whom he never hedged in the expression of his convictions.

LOUIS ARTHUR RUSSELL.

It was with deep regret that I read of the death of Mr. Mathews. The loss of this great educator is a real calamity in the field of American music, as it is to any one who may be expected to have widened so widely and helpful an influence over our music students as he.

Mr. Mathews' books, and his countless magazine articles, were of the most helpful and inspiring sort; he seemed to grasp the spirit of music, and to be able to impart to others much of the meaning of the "inner voice" of our art, yet, with all of this fine feeling, keen perception and held interpretative power, he also had a splendid appreciation of the practical details of music study. His sincere study of practice methods developed a trait in his nature which has been of profound assistance to many of the music students of America.

Mr. Mathews' earlier books on music, such as *How to Understand Music* and *Music, Its Goals and Its Methods*, I consider masterpieces, especially considering the conditions of the music world of America at the time of their writing.

I believe that all real American musicians, especially those who have had American training, owe a great debt of gratitude to this distinguished man, and I am glad to pay this slight tribute to so good a friend, generous an opponent in discussion and so broadminded an educator and author as W. S. B. Mathews.

JULIE RIVERKING.

Mr. W. S. B. Mathews' distinctive talents as a musician, a teacher and as a critic can never be so familiar to those who had sufficient opportunity to become familiar with them. His work was altogether extraordinary in that while he was not known as the pupil of any world-famous master, he made a greater reputation and established a firmer position than those who had opportunities to study with the world-famous masters. He was an original thinker, and his work was always forceful and constructive. My late husband was a great admirer of Mr. Mathews' ability, and his death is a great shock to me.

WILSON G. SMITH.

It gives me sincere pleasure to respond to your letter requesting a few words of tribute to the memory of our recently deceased colleague, Mr. W. S. B. Mathews. Probably no name is more revered than his among the rank and file of the teaching profession, and that deservedly.

For the past thirty years Brother Mathews has been the Delphic oracle to whom the confused and the doubtful turned for counsel and advice. The immense amount of good he has done through his correspondence letters in *The Etude*; the crooked ways he has made straight, and the clouds of discouragement he has lifted with the words of good advice are known to those who have been benefited by his ever-vigilant and helpful pen.

As musical literature, editor and advisor his place will be hard to fill, and the uplifting tendency of his manifold activities will to long remain an enduring monument to his memory.

The said that fame is but a laurel wreath upon a grave. Mr. Mathews' fame is of more enduring kind—it lives in the memory of those who he helped along the weary path of musical professionalism.

N. COE STEWART.

Long association in educational work, as well as close personal friendship, makes the death of W. S. B. Mathews a deep personal loss. In my work as President of the Music Teachers' National Association I had learned to depend upon the excellent judgment of Mr. Mathews in many important subjects. We had taught practically "side by side" for many years. Mr. Mathews, Mr. Preiser and Years ago I conducted a very successful Summer Normal School, which produced excellent results. Mr. Mathews' mission was one of uplift. His sound musical knowledge, combined with his ready literary gifts, made him the most useful man of his time in American musical progress.

GEORGE P. UPTON.

By the sudden death of W. S. B. Mathews the world of music has lost a useful, industrious and influential worker. I had known him for many years; first, as an organizer in Chicago and prominent factor in its early concerts, and a teacher widely recognized merit; second, as a musical critic, who succeeded in his criticism of the Chicago *Tribune*; and third, as the founder and editor of the periodical known as *Music*, which he conducted for several years with extraordinary skill and ability. He was not only a contributor to musical life, but in all these capacities he showed himself a well-trained musician and musical scholar. Though a skilled organizer and teacher, thoroughly versed in technical vocal and instrumental work, he was for him the highest credit in all that he accomplished by his pen, both as critic and author. The only cause for the suspension of his magazine was its superior excellence, but what he has written in its pages and elsewhere remains as a testimony to his profound learning, excellent taste, sound judgment and wholesome advice and suggestion.

DR. F. EIDELFELD.

The strong, potent influence of W. S. B. Mathews for the advancement of music was felt throughout America. His writings on musical subjects were lively and his with the understanding of a man who wrote and loved his subject. Though he was born and lived in this country, he was a lecturer in *History of Music*, and I learned to know him intimately, and was brought to an appreciation of the wide scope of his knowledge. He was not only a musician, but was a scholar in the larger sense.

INSTRUCTIVE MUSICAL FACTS.

It is said that Darwin, the great English scientist, once heard that music had an influence on plant life. In order to test the theory he sowed in a planter several days to grow a hyacinth. The plant grew so fast that he had to remove it. The Austrian composer, so enthusiastic over his work that once he commenced to play it was difficult to stop him. He once composed for the post of court organist at Vienna, each candidate being allowed twenty-five minutes, and played for over an hour before the judges could stop him. Once at the Crystal Palace, in London, he played until he exhausted the organ-blowers and the wind went out.

Leschetsky is said to have once made a wagger that he would teach his servant, a man of no musical ability, to play a Chopin nocturne with taste and correctness, and he succeeded.

In Solomon's temple, according to Josephus, there were 20,000 trumpets and panteries of solid copper and 20,000 horns of silver.

IS MUSIC A NOISY ART?

BY THEODORE S. LAW.

As old German singing teacher of mine, whose sense of hearing was exceptionally acute, used to say with a music is such a noisy art. If I could make my choice again I should rather be a sculptor than a singer, then I could follow my art in silence and spare my ears."

It is indeed a disadvantage that the study of music cannot be pursued without taking one's neighbors willy-nilly into consideration. It is hardly possible to pick up a newspaper without seeing a gibe on the subject in the funny corner. But the question is really growing serious, though musicians, who live in a world of their own, are apt to consider it only in the light of a time-honored joke to which they must submit as one of the penalties of their profession. With the increasing interest in music and the consequent concentration of music students in large centers of population the matter assumes a phase that calls for earnest consideration. In this country it has hardly gone beyond the restraining influence exercised by the instinctive good taste of musicians, but recently the courts have been appealed to, with the result of a victory on the side of the complainants. In New York a father was obliged to suspend the piano studies of his daughter in order that a sick neighbor might have a chance of recovery.

18 PROLONGED PRACTICE NECESSARY?

There is but little to wonder at in this decision. The young lady was said to practice four or five hours a day, and it can well be seen that continuance of such immoderate, and really scandalous, application might readily have a fatal result in the case of illness, not to speak of the inevitable annoyance to those around her health and nervous. There is unfortunately a much exaggerated impression in regard to the utility of practice; unluckily it prevails mainly among those who are not qualified to profit artistically by any practice, and who endeavor to make the most of their few hours of mechanical and soulless toil. Josef Hofmann, who has recently considered the foremost pianist of the day, practices an hour and a half a day, while Paderewski never practiced more than four hours.

It is a great pity that such a small amount can be had without interfering with the repose and repose of others. In Europe it has become a serious discussion. In Berlin the hours in which music may be played are legally fixed and cannot be extended without a license. In Paris a prominent statesman in a certain part of the city, in order that those also proposed that all students of music, whether vocal or instrumental, who require daily practice and a board of unprejudiced examiners that they are pain of improvement. It is for them to practice under the volume of noise of such a law tributes hundreds of nerves and save parents and guardians thousands of dollars, as well from the tortures inflicted by half-baked piano songs.

It will do no harm for the younger generation of musicians to reflect that what is true for the boy is probably not so for the frog; that music is its own. A little tact and good judgment in the choice of hours and seasons for the necessary technical study and unavoidable work of reputation will be otherwise smooth over any situation that might otherwise be very unpleasant.

This in the long run would be found to produce pupils on one occasion during his long residence in Germany by reason of their incessant practice that none to play the piano, unless the windows of the room were closed. During the warm weather this kept the letter of the law in allowing the sun to the pines! It is to the ear-by removing



All About Rests

By DR. ORLANDO A. MANSFIELD

(Dr. Orlando A. Mansfield, long engaged in musical work in England, will shortly take charge of the studio at Wilton College, Pa.—Editor of THE ETUDE.)

"A rest," says Dr. C. W. Pearce, "is a character which indicates a temporary silence or cessation of sound." Music, like speech, has its alternations of sound and silence. That silence in music is a matter of considerable importance is inferred from the saying attributed to Mozart, that the greatest effect in music is silence. "Have we ever considered," asks the Rev. J. Brierley, "the significance of the rest? In an orchestral performance there is a moment when the sound ceases. The musicians are bending over their instruments; the conductor is beating time with his baton, but no note emerges. What is this silence? It is not an interruption. It is a part of the music. It is as eloquent, as necessary as any preceding or following crash of harmony. It is not the end; it is the full of the announcement of something to follow. It is a passivity which has all the activities, latent, buried in it; a passivity which enhances the value of these activities; which is needed for their full expression."

The dear old lady who sweetly advised a public speaker to "cultivate the pause," must have had a keen ear for the significance of rests. Indeed she was only unconsciously echoing the sentiments of the old Italian theorist, Franchinus Gafurin, who, in his *Practical Music*, of 1496, says that the rest "was invented to give a necessary relief to voice, and a sweetness to the melody." So old Alessandro Meloni, in his *Treatise of Music* (Edinburgh, 1729) says, "As silence has very powerful effects in *Oratory*, when it is rightly managed and brought in agreeable to circumstances, so in *music*, which is but another way of expressing and exciting passions, silence is sometimes used to good purpose."

The Neume notation, the notation of the 4th to the 16th centuries, and even later, separates, says Dr. Riemann, "to have had no rest signs" although "the importance of rests was known to Greek theorists," and signs were provided for the expression of silence. As a writer in the *National Encyclopedia* observes, "the invention of rests was almost contemporary with the invention of notes." By the end of the 15th century most of the modern rests were in use, their forms being more or less identical with those which we now familiar.

In examining the various kinds or types of rest (Italian *Pausa*, French *Silence*, German *Pause*), it will be seen that there is a rest equivalent in time-value to each variety of note. As silence cannot have pitch or intensity, but only duration, a rest has no absolutely fixed position on the staff, the duration of the silence it indicates being represented by its shape.

It will also be seen that whole and half rests have similar forms but different positions; that it makes no difference to a note which way its head is turned but it makes all the difference between the quarter rest and the eighth note rest; that while the stems of notes may be turned up or down the stems of rests are never turned up; and that when only one part is being written on a staff the rests are placed between the third and fourth lines. A rest longer than the whole rest is made by placing the rhomb long across the third space. And in order to be equivalent to shorter notes than 32d notes, rests may be written with more than three heads. These rests, however, are rare.

Prolongation of rests may be made by means of dots and dashes as in the case of notes. But the dotted rest is seldom used except to represent

an incomplete accented portion of a measure or a beat in simple time as in Ex. 1.

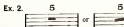
Ex. 1. Mendelssohn. *Force in Bb-Op. 15, No. 4.*



In compound time silence for a dotted beat is represented by two rests, the first equivalent to the beat, the second to the dot, thus in 6/8 time, silence for a dotted quarter note would be represented by a quarter rest followed by an eighth rest. A hold or pause over a rest lengthens it according to the discretion of the performer, again as in the case of a note.

A PARTICULAR TREATMENT.

The whole rest is used for silence for a whole measure, whatever the length of the latter may be. Formerly the whole note rest was used for silence for two measures. But the modern practice is to write, for silence for more than a bar, a whole rest or an oblique line, writing over it the number of silent measures required, as in the following example:



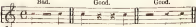
When silence is required for some portion of a measure we begin to discover that rests have not only particular treatment but they also have special notation. Thus, no rest less than a beat should be written, unless to complete an already partially finished beat.

Ex. 3.



Also no rest should be greater than a beat unless that rest be placed upon an accented beat.

Ex. 4.



This is but another way of saying that rests greater than a beat should not be placed upon unaccented beats, and that no rest should be allowed to overlap an accent or the accented portion of a beat. Lastly, in addition to what we have already said as to the notation representing silence for the length of a dotted beat, we must add that a single rest is never allowed to denote silence for two beats in any simple triple time. Thus a whole rest is never used in 3/2 time, nor a half rest in 3/4 time, nor a quarter rest in 3/8 time.

THE "PERFORMANCE" OF RESTS.

The late Henry C. Banister, at one time Professor of Harmony and Composition in the Royal Academy of Music, London, has said, "One of the commonest faults in musical performance—one of the most frequent ways of playing or singing out of time—is the clipping (not waiting the full length) of dots and rests."

Nor should it be imagined that the impression of rests is nothing more than mere silence. Dr. Hugo Riemann tells us that "a rest occurring on the principal beat of a measure produces a deeper

effect than one placed on an unaccented beat. A rest in the *crescendo* section of a phrase is more intense than one in the *diminuendo* section." This is especially the case with rests which eliminate the beat, whereas those which only abbreviate the beat, and, a *fortiori*, those which merely separate notes for *staccato* playing, are of only moderate effect." M. Mathis Lussy, in his treatise on Musical Expression, suggests that there should be a *ritardando* on the rests separating final chords, as in those found in the last two measures of the first movement of Beethoven's Sonata in C minor, Op. 13 And, of course, all rests occurring in passages played either *ritardando* or *accelerando* share in the greater or lesser value which would be assigned to their equivalent notes in such passages.

There is also an influence which rests exercise upon the notes after which they are placed. This is that a note followed by a rest should be made a very little shorter than its real value, the time taken from the note being given to the rest. This, however, like many other points, needs careful treatment lest its too rigid observance produce a pedantic performance or a caricature of the composer's intentions. Accuracy, absolute and unflinching, is the first requisite in practical performance; style and effect, although equally important, must follow after. As old John Arnold said, in the preface to his *Complete Fingering* (London, 1769),

"Therefore, unless Notes, time and rests are perfectly learned by heart. None other can be done. With pleasure, and the time it would cost."

ARE YOUR PUPILS YOUR FRIENDS?

BY EUGEN VON MUESELMAN.

"CAN you look upon your pupils as your friends? If not why can't you?"

Not long ago a writer made an interesting pilgrimage into the workshop of an unusually pious teacher of music, and the above rather pertinent question framed itself as a thought for the words themselves. There was a sudden lifting of brows, we felt the close scrutiny as if in search for motive to the question and we were relieved and feared for the safety of our hasty query, but gentle courtesy prevailed, and the answer was believable by reason of the kindly gleam behind the words.

"I hope that each and every pupil is a friend of mine for I have tried sincerely to be a friend to all of my pupils. Simple and unassuming as it may seem earnestly, yet there was no need of further persuasion to go out among his class and find that same genial air of confidence prevailing upon every individual member of it."

Pupils go to a teacher for the sole purpose of learning under proper guidance. They do not enter one's class and pay out their money merely to be scolded and tyrannized into a supposed subjection. These young seekers after knowledge are human just as you are. More than this, they are extremely sensitive especially when trying to master a difficulty. To rouse over their shortcomings means to mortify them in their own minds to such an extent as often to interfere with the desired progress. We have seen this occur again and again, even pupils of brilliant promise succumbed to the inhumanity of the type only to be picked up later and reassured by another teacher with more kindness of heart. A kind word will point out an error just as surely and effectively as an ill-natured one; even more important, personally, than this, is not the courtesy of gentility worth one's while?

We do not deny having witnessed the production of brilliant pupils by many different styles of teaching, but to anyone who has ever associated with the pupils of a large college, there comes ample opportunity for studying the real effect of the teacher upon the pupil. Raging animosities are momentarily smothered in some but after a while even those few become disgusted, especially after seeing that it is an unnecessary quality and that Her So-and-So is very successful and very kind. With the kindly mannered instructor you will always find an enthralled pupil, which is proof that a vicious temper is not synonymous with greatness in teaching. The same observation has proven that unkind treatment never holds pupils, and that sooner or later they will drift to a more considerate instructor and be the happier for having made the change.

CALENDAR OF FAMOUS MUSICIANS FOR JUNE



Robert Schumann
Born June 8, 1810, at Zwickau,
Saxony.
Died. 1856.

Best known works: Four remarkable symphonies; "the greatest since Beethoven"; Opera, *Guinevere*; Cantata, *Paradise and the Fall*, imperishable works for piano and many masterly songs.



Richard Strauss

Born June 11, 1864, at Munich,
Bavaria.
Eminent Modern Composer.

Best known works: *The symphonic poem, Till Eulenspiegel, Thun Späts Zerkelsteinen and A Hero's Life*; the operas *Solenne and Elektra*, and many beautiful songs.



Edward Grieg

Born June 15, 1843, at Bergen,
Norway.
Died 1907.

Greatest Scandinavian Composer.
Best known work: *Peer Gynt Suite*, symphonic dances, a large number of wonderfully characteristic piano pieces and beautiful songs.



Charles Gounod

Born June 17, 1818, at Paris,
France.
Died, 1873.

Illustrious French Masters.
Best known compositions: The
operas *Faust* and *Roméo et
Juliette*, the oratorio, *Redemption*,
the *Messe Salomonelle*,
the oratorio *Nazareth*, and many
successful songs.



Jacques Offenbach

Born June 21, 1819, at Cologne,
Germany.

Famous Light Opera
Composer.



Carl Reineke

Born June 23, 1824, at Alton,
Germany.
Died 1890.

Eminent Teacher, Pianist
and Composer.

Ben knows works: Esplanade piano pieces, several cantatas, an oratorio (*Behold My Servant*), concertos for piano and violin, symphonies, quartets, etc.

MEMORIZING MUSIC MADE EASY.

BY DR. ANNIE PATTERSON.

This diffidence which some experience in memorizing is often due to the improper use and discipline of the memory in childhood and youth. The exhaustive tests of psychologists and pedagogical experts make it very clear that the memory of children is very much more active in children than in adults.

This, however, should not discourage the adult, since by following certain plans and by employing certain mnemonic aids the ability to memorize rapidly and with confidence may be successfully attained. The systems which have been devised from time to time to help the sluggish or forgetful. There are simple ways and means based upon common sense which any one can apply to his own work with ease and success. We will now consider the most available

For convenience let us divide the subject of memorizing into three parts: Natural, mechanical (or automatic) and developed.

The *natural* gift for learning music depends upon the peculiarities of the intellect of the individual and upon his sense of hearing, seeing and feeling. If the student has a quick, retentive ear and the capacity for retaining mental pictures of the musical symbols the work of memorizing is naturally made much easier.

The *mechanical* or automatic memory is that which comes from many repetitions or plodding. The position and movement of the hands following the musical sequences become so fixed by habit that the fingers apparently play automatically. This is easily proven by the fact that one may carry on a conversation or even read a book while playing certain compositions.

The *developed* or *cultured* memorizing may combine both the natural and the mechanical, or it may be something quite apart.

It necessitates the knowledge of melodic and harmonic sequence, innate familiarity with "forms" of musical expression, and, above all, the logical sense of order. It also demands the ability to marshal musical thought, which is seldom absent from any really acceptable musical interpretation.

THE FIRST STEP IN MEMORIZING

In the case of the young child the teacher's first step should be to train the impressionable ear. The major scale should first be memorized, then the common chord, other less simple sequences and combinations following. Then a few simple melody kinds—such as the "Twinkle, Twinkle, Little Star"—should be chosen, and the small performer bade to "get it off by heart." The average child will have no difficulty with such tasks. Progressive studies can easily be arranged by an intelligent teacher, all children being able to play simple pieces from individual children. Most young people, instinctively as it were, soon play their first pieces "without music," whilst many adults are to be found who cannot play by one or two selections by memory, these having been acquired, well-nigh unconsciously, in childhood.

Automaticism no doubt also largely enters into the child's mode of practice, little ones often getting to "pick out" themes and chords by peering among and recollecting various positions of the fingers on the black and white keys. In time this "feeling for" the music becomes mechanical. Indeed the mind must at all times move or less help the ear in measuring intervals, stretches, fingerings, and so forth. It is hard to draw a distinct line where ear ends and automaticism begins or supplements. An instance occurs to the writer of a young lady commencing to learn music at twenty-five. Taking a fancy to one of the shorter "Lieder ohne Worte" of Mendelssohn, this pupil, impatient at the task of reading the notes from music, positively committed the exercises, and finally by ear. To her, the piano upon her besting them played, a musical ear assisting the eye in following the music, in hand-position on the pianoforte. But such a parrot-wise method of memorizing is not to be recommended.

The adult learner will best acquire a habit of memory-playing by an appeal to the intelligence. Thus concentration of mind must be cultivated and directed to the task in question, whilst a knowledge of harmony and musical symmetry generally greatly

aids the process. A short fragment should first be chosen for memorization, even if it may be a clumsy hymn or chant. The key and the time being firmly assimilated by the mind, the relative position of the remaining chords should be taken with the eyes, and then the hands should endeavor to impress on the keys the brain impression thus obtained. A bar or couple of bars should be taken at a time. At first, progress may be slow; but, ere long, with patient perseverance, even the habitually slow pupil will be surprised to note how the memory grows. If often helps to form a mental picture of two or more bars on the music sheet. This, in fact, is what good sight-readers do when "looking ahead."

SOME SUCCESSFUL FAILURES

DAME FORTUNE is a fieldie jade, and plays sorry tricks on those who woo her. She loves nothing better than to frown upon those whom she intends to favor later. She frowned very severely upon Bizet when *Carmen* was produced, March 3, 1875. Before very long, however, she was willing to smile her sunniest upon the lucky composer. Unfortunately, however, there was a slight misunderstanding upon Bizet's part, and he died—some say his heart was broken by disappointment—three months after the "failure" of his greatest work.

Wagner was made of sterner stuff than Bizet, and when the fickle goddess frowned upon him he was by no means inclined to accept her dismissal. Nearly all of his earlier operas were dismal failures at first. *Tannhäuser* was hissed off the French stage. *Tristan and Isolde* was given up as "impossible" after 37 rehearsals at the Vienna Court Opera. In the end, however, Wagner achieved the customary "happy ending," in his love affair with Dame Fortune and lived happily ever after.

Rossini saw an apparently hopeless defeat turned into one of his greatest triumphs when his *Barber of Seville* was produced at Naples, 1836. Salieri, a rival composer, had organized a cabal against Rossini, and succeeded in smashing up the performance. Rossini, however, was not disturbed by his misfortune, and when the singers left the opera house and went to his hotel to condole with him they found him peacefully enjoying a luxurious supper, apparently in the best of tempers.

Probably the most popular opera of modern times is *Madama Butterfly*. Yet when the work was produced at La Scala, Milan, 1904, the audience simply howled with derision. The storm began after the first few bars, and continued throughout the entire performance. Three months later the work was produced in Brescia in a slightly revised form, and from that day on its success has been universal.

Success seems to be with individuals as it is with operas. Caruso sang for years before he became known as the leading tenor of the day. Paderewski spent a long, long period of probation before he gained his present eminence. Liza Lehmann offered her *Perlin Garden* to many publishers before she found a place for it in America, and won a wide reputation with

CULTIVATING A TASTE FOR THE
BEAUTIFUL.

BY HERBERT ANTCLIFFE

HAVE you ever approached from the sea some of the huge overhanging cliffs which fringe the wide oceans? Some when they see such a sight realize the grandeur of it at once, and the only way in which it does not satisfy their souls is that they desire a fuller view and a closer acquaintance with it. All can grow in the appreciation of such a sight, even those whom it at first repels, and those who are at first unmoved by it. And none at first sight can fully appreciate all the detail which forms the full mass of grandeur and beauty.

The same experiences occur with much of the greatest art work. At first the shallower mind is bewildered, the sensitive, highly-strung artistic mind, being unprepared, is repelled, and only the rarely sympathetic mind sees at once the greatness and significance of the work. It is only with a larger and a closer acquaintance that we get a fuller appreciation of the works of the more mature thinkers; but as we learn to know and see the beauty of each detail, we also learn how great is the grandeur and beauty of the complex whole.

Awards in The Etude Contest for Vocal Compositions

Ever since the close of this contest, on March 31, the judges have been busy in going over the many scripts. In all, there were nearly 1,500 songs submitted, both from this country and from abroad. A most gratifying interest in the contest has been displayed and many excellent songs have been submitted. In fact, there were so many good ones that a final decision as to the songs has been reached with difficulty. We wish to extend our congratulations to those who have been successful and to express our regrets that there were not still more prizes to award. We wish to thank all who have contributed and to wish them all possible success in the future.

The prize winners are as follows:

CLASS ONE. Concert Songs.

First prize, H. W. Peirce (Freemont, Wis.), "Youth." Second prize, J. Lamont Gallaher (Richmond, Va.), "A May Madrigal."

CLASS TWO. Sacred Songs.

First prize, Alfred J. Silver (Birmingham, Eng.),

"The Ninety and Nine." Second prize, Carlo Minetti (Pittsburg, Pa.), "I Heard the Voice of Jesus Say."

CLASS THREE. Characteristic Songs.

First prize, Herbert W. Waring (Malvern, Eng.), "The Queen's Pride." Second prize, Mrs. E. L. Ashford (Nashville, Tenn.), "The Changing Sea."

CLASS FOUR. Motto Songs.

First prize, Bruce Steane (Sevenoaks, Eng.), "Cupid's Conquest." Second prize, C. J. Hueter (Syracuse, N. Y.), "Shine Inside."

CLASS FIVE. House Songs.

First prize, George N. Rockwell (Chicago, Ill.), "A Letter from Home." Second prize, Ernst Krahn (St. Louis, Mo.), "When There's Love at Home."

CLASS SIX. Nature Songs.

First prize, Eben H. Bailey (Boston, Mass.), "Message of the Lily." Second prize, Alfred Wooler (Buffalo, N. Y.), "Flower Maiden."

Well Known Composers of To-day



CHARLES WAKEFIELD CADMAN.

CHARLES WAKEFIELD CADMAN was born at Johnstown, Pa., December 24, 1881. His parents moved to Pittsburg in 1884, and he received all his musical education in that city, under Walker, Steiner and von Kamts. He also enjoyed help in his orchestral studies from Emil Paur. His earlier compositions were of a more popular type, and he published many songs, teaching pieces, etc., which helped to establish his reputation. Eventually he became very much interested in the music of the American Indians, and in 1909 he spent his studies at first hand among the Indians of the Omaha reservation, Thurston County, Nebraska. The results of his studies at first hand have placed him among the foremost of the younger American composers. His more elaborate compositions include *Three Songs* for symphony orchestra, *The Vision of Sir Isumbras*, a cantata for male voices, some chamber music, and some well-known songs, such as *Alone! Alone! A Little While*, and the piano pieces, *Reveries*, *On the Plaza*, etc. In addition to his work as a composer he has won distinction as a lecturer, music critic, and as organist of the East Liberty Presbyterian Church in Pittsburg.

EVENING SONG—C. MOTER.

This is an easy teaching piece of real merit. It exemplifies the device of a melody and accompaniment in the same hand. It is taken from a set of characteristic pieces entitled "Sacred Songs."

ADAGIO (PIPE ORGAN)—L. VAN BETHOVEN. The slow movement from the famous "Moonlight" Sonata is a very satisfactory organ voluntary. W. T. Best, is effective throughout. It will be noted that the effect of sustained harmonies, attained on the piano, is obtained by the held chords of the left hand. Against this background the triplet figures move so.

THE VOCAL NUMBERS.

Mr. C. W. Cadman's portrait and a short account of his career will be found on this page. The song "Lilies" is a fitting musical expression of a very fond sentiment. This song was written originally for ten voices, but the present key brings it within the range of many voices. It is a song that good singers will appreciate.

A. L. Powell's "Sweetheart" is a light song, in popular style, requiring flexibility of voice, and a brilliant style of execution. This will make a fine encore song.

Mr. Carlo Minetti's "I Heard the Voice of Jesus Say" is one of the winners in the contest recently closed, taking the second prize in the class for sacred songs. This fine setting of the familiar and beautiful hymn text will speak for itself. A portrait of Mr. Minetti for December will follow.

Study Notes on Etude Music

By PRESTON WARE OREM

GRANDE VALSE DE CONCERT—M. MOZKOWSKI.

Lack of space precludes our giving this splendid new composition in its entirety, but we take pleasure in presenting the first two principal themes. By repeating the second theme after the first, one may obtain the effect of a complete number. In the original the first theme is preceded by a graceful introduction, also in waltz time; there is also a third theme and subsidiary themes. So much of this composition as is given here is sufficient to demonstrate its general excellence. The principal theme is one of fine melody which hunt one after another in a single bearing. The second theme is a fine exemplification of the modern treatment of double note passages. Further mention of this piece will be found in other departments.

ON FAIRY BARQUE—C. J. HUETER.

The composer of this piece is a promising young American writer who has been represented in our music pages but once previously. "On Fairy Barque" is a more pretentious number than the last, but it is exceedingly well worked out. The themes are pretty and graceful, the harmonies rich and many-colored. In studying this piece, careful attention to detail will be necessary. While the technical demands are not great, a certain freedom in execution is requisite. The harmonic structure should be studied out thoroughly in order that due value be given to the inner voices.

REVERIE—N. SOLOWIEFF.

Composers of the Russian school are numerous and prolific. Furthermore, they are nearly all surprisingly good. N. Solowieff is a Russian composer who is little known in this country, but those who play his "Reverie" will, doubtless, wish to become further acquainted with his work. This piece is characterized by a certain grace and distinctness of inspiration. The melody is appealing, and the harmonies, although not extravagant, are distinctive and in original vein. This piece will require a finished, song-like style of execution. It must be taken in a dreamy manner and not hurried.

PERDITA—G. D. MARTIN.

This is a drawing-room waltz of fascinating character, airy and delicate. Mr. Martin excels in his waltzes, many of which prove very successful. "Perdita" has three well-defined themes, mostly balanced. Waltzes of this type are played more rapidly, as a rule, than those intended for dancing purposes.

TOCCATINA CAPRICE—G. N. BENSON.

A Toccata is a study in touch and a Toccatina is a little Toccata. This bright and fairy-like caprice will serve as an excellent study in rapid finger work.

With the exception of the Trio in D flat minor, which serves as a pleasant lyric contrast, the movement in sixteenth notes remains unbroken. This piece should not be hurried.

THE SINGERS' LAMENT—C. KLING.

The vocal style of this piece reminds us somewhat of one of Mendelssohn's "Songs Without Words," the "Funeral March." The heavy chords in E minor are impressive, lending dignity to the principal theme. The middle section introduces a song-like theme in E major for an inner voice. This must be brought out strongly and smoothly like an alto solo.

PRAIRIE QUEEN—S. STEINHEIMER.

This is a lively intermezzo in the modern popular style, capturing the vigor and activity of the great West. The rhythms are infectious, of the sort that set one's feet in motion. Pieces of this type are heard with favor by the untrained listener, and they are always refreshing.

BAGATELLE—E. J. REITER.

This is a well-constructed piece in the old English style. This style is characterized by a certain sturdiness of rhythm, by distinct melodic and simple directness. The whole effect is refreshing, breathing the true spirit of all old tunes.

VALSE NOBLE—F. SCHUBERT.

In Schubert's waltzes he has idealized the old German *Ländler*. As written originally many of these waltzes do not lie well under the hands, and they have been rearranged by various writers. The themes in this "Valze Noble," which Dr. Harn has selected for transcription, are the same as those employed by Liszt in his famous *Scènes de Vienne No. 6*.

DANCE OF THE VILLAGE MAIDENS—CHAS. LINDSAY.

This is a dance movement in the style of a schottische or modern gavotte. As a teaching piece it will be found useful for early third grade pupils. The passages in triplets should be played very evenly and without jerkiness of accent. The whole effect should be graceful.

THE FOUR HAND NUMBERS.

Schumann's "Slumber Song" is one of its most popular shorter pieces. As a duet it is very effective, affording excellent rhythmic practice. The *Secondo* player should watch the time very carefully, giving the requisite rocking motion to the accompaniment. Carl Koenig's "Marche Militaire" is a stirring and brilliant number somewhat in the style of the marches by Schubert. This is an original four hand piece, but in addition, it has been arranged by the composer for two, six and eight hands. In all these forms it has proven popular.

STACCATO CAPRICE (VIOLIN AND PIANO)—H. C. JORDAN.

This is a showy composition by an American writer affording good practice in *staccato* bowing. The piece should not be at all hurried, and the utmost evenness and clarity must be sought. This style of execution on the violin is exceedingly effective when well done.

To Dr. W. S. Hawkins
ON FAIRY BARQUE
BARCAROLLE

Andantino cantabile M. M. ♩ = 56
ten. ten.

CHARLES HUERTER

p dolce
ten.
rit.
a tempo
priz
Last time to Coda
p rall.
mf
Coda
a tempo
rit.
Lehto
p
f
a tempo
cresc.
f
rit.
mf
allarg.
sfz
rit.
D.C.

REVERIE

Andante non tanto M. M. $\text{♩} = 46$ N. SOLOWIEFF
meno mosso

a tempo
p
piu. f
p
f
ritenu

a tempo
p
f
riten.
p
ritenu

a tempo
p
f
ritenu

a tempo
p
f
ritenu

VALE NOBLE

Allegretto M. M. $\text{♩} = 58$ FRANZ SCHUBERT
Arr by Hans Harthan

f
p
f
p

First system (measures 1-8): Treble and bass staves with chords and moving lines. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Second system (measures 9-16): Treble and bass staves. Dynamics include *p* and *p dolce*. A *fine* marking is present at measure 12. Fingerings are indicated with numbers 1-5.

EVENING SONG

Allegretto M. M. ♩ = 84

CARL MOTER

Third system (measures 17-24): Treble and bass staves. Dynamics include *dolce*. Fingerings are indicated with numbers 1-5.

Fourth system (measures 25-32): Treble and bass staves. Dynamics include *p*. A *Last time to Coda* marking is present at measure 28. Fingerings are indicated with numbers 1-5.

Fifth system (measures 33-40): Treble and bass staves. Dynamics include *pp*. A *Coda* marking is present at measure 36. Fingerings are indicated with numbers 1-5.

Sixth system (measures 41-48): Treble and bass staves. Dynamics include *cresc.* and *dim.*. Fingerings are indicated with numbers 1-5.

Seventh system (measures 49-56): Treble and bass staves. Dynamics include *rall.* and *D. C.*. Fingerings are indicated with numbers 1-5.

THE ETUDE

SLUMBER SONG

SCHLUMMERLIED

R. SCHUMANN, Op. 124, No. 1

Allegretto M. M. ♩ = 69

SECONDO

p

ritard.

a tempo

1st time only

p

Last time

Coda

pp

mf

D. C.

SLUMBER SONG

SCHLUMMERLIED

Allegretto M. M. ♩ = 69

PRIMO

R. SCHUMANN, Op. 124, No. 1

p

ritard.

a tempo

1st time only

Coda

Last time

p

pp

D. C.

a) Two eighth notes in the time of three. ($\frac{2}{8} = \frac{3}{8}$)

MARCHE MILITAIRE

SECONDO

CARL KOELLING, Op. 413

M. M. ♩ = 96

The musical score is written for piano in 2/4 time. It begins with a tempo marking of M. M. ♩ = 96. The key signature has one flat (B-flat). The score is divided into systems, each with a grand staff (treble and bass clef). Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *ffz* (fortissimo with crescendo). Performance instructions include *Ped. simile* (pedal, similar) and *cresc.* (crescendo). The score features various musical notations such as slurs, ties, and articulation marks. The piece concludes with a double bar line and a final chord.

THE ETUDE MARCHE MILITAIRE

413

M. M. ♩ = 96

PRIMO

CARL KOELLING, Op. 413

8

f

8

8

8

p

cresc.

f

Fine

8

f

p

f

8

8

8

8

ff

f

D.S.

GRANDE VALSE DE CONCERT

1st and 2nd Themes

M. MOSZKOWSKI, Op. 88

Molto moderato

p
con doloresa

La melodia leg.

poco cresc.

cresc.

espress.

ossia

con calma

ossia

Fine

PERDITA

VALSE CAPRICE

GEORGE DUDLEY MARTIN

Vivo

Tempo di Valse M. M. ♩ = 63

THE ETUDE

Musical score for "THE ETUDE". The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into several sections, including a main body and a TRIO section.

The score begins with a tempo marking of *a tempo*. The first section includes dynamic markings of *p* (piano) and *dim.* (diminuendo). The second section includes *p* and *cresc.* (crescendo). The third section includes *mf* (mezzo-forte), *mf rall.* (mezzo-forte rallentando), *a capriccio*, *mf*, *dim.*, *3* (triple), *rit.* (ritardando), and *p*. The TRIO section is marked *TRIO* and *p*. The fourth section includes *p*, *dim.*, *rall.*, *rit.*, and *mp* (mezzo-piano). The fifth section includes *a tempo*, *cresc.*, and *f* (forte). The sixth section includes *dim.*, *rall.*, *rit.*, *p*, and *pp* (pianissimo). The score concludes with a tempo marking of *Tempo I* and a *D. S.* (Da Segno) instruction.

The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into several sections, including a main body and a TRIO section.

The score begins with a tempo marking of *a tempo*. The first section includes dynamic markings of *p* (piano) and *dim.* (diminuendo). The second section includes *p* and *cresc.* (crescendo). The third section includes *mf* (mezzo-forte), *mf rall.* (mezzo-forte rallentando), *a capriccio*, *mf*, *dim.*, *3* (triple), *rit.* (ritardando), and *p*. The TRIO section is marked *TRIO* and *p*. The fourth section includes *p*, *dim.*, *rall.*, *rit.*, and *mp* (mezzo-piano). The fifth section includes *a tempo*, *cresc.*, and *f* (forte). The sixth section includes *dim.*, *rall.*, *rit.*, *p*, and *pp* (pianissimo). The score concludes with a tempo marking of *Tempo I* and a *D. S.* (Da Segno) instruction.

From here go to S and play to Fine; then, play Trio.

DANCE OF THE VILLAGE MAIDENS

INTRO.

Allegretto con grazia M.M. ♩ = 100

DANCE

CHAS. LINDSAY

delicato
8

pp

animato

ritard.

Fine.

mf

1

2

D.S.

TRIO

mf scherzando

rit.

D.S.

* From here go back to ♯ and play to Fine: then play Trio
Copyright 1912 by Theo. Presser Co

British Copyright Secured

TOCCATINA CAPRICE

Allegro con spirito M. M. ♩ = 109

G. N. BENSON

The musical score for "Toccatina Caprice" is written for piano. It begins with a piano introduction marked "brillante" and "f". The main section is marked "Allegro con spirito" with a tempo of ♩ = 109. The score includes various dynamics such as "p", "mf", and "f", and articulations like "cresc." and "dim.". The piece concludes with a section marked "D. S." (Da Capo).

Allegro non troppo M. M. ♩ = 96

* From here go back to ♩ and play to Fine; then, play Trio.
Copyright 1912 by Theo. Presser Co.

TRIO *Meno mosso*

Musical score for the Trio section of "The Singer's Lament". The score is in 2/4 time and consists of two systems of piano and vocal staves. The piano part features complex chordal textures and arpeggiated figures. The vocal part includes melodic lines with various ornaments and slurs. Performance markings include *p espressivo*, *cresc.*, *dim. rit.*, *pp*, *a tempo*, *p*, *cresc.*, *f*, *poco rit.*, and *rall.*.

THE SINGER'S LAMENT

D. S. al Fine

Gravemente M. M. ♩ = 88

CARL KLING

Musical score for "The Singer's Lament" by Carl Kling. The score is in 4/4 time and consists of seven systems of piano and vocal staves. The piano part features a steady, rhythmic accompaniment with various textures. The vocal part includes melodic lines with various ornaments and slurs. Performance markings include *ff*, *cresc.*, *p*, *pp*, *f*, *cantando*, *rit.*, and *D. S.*.

British Copyright Secured

THE ETUDE

PRAIRIE QUEEN

Allegretto grazioso M. M. ♩ = 108

INTERMEZZO

SIDNEY STEINHEIMER

The musical score for "Prairie Queen" is written for piano. It begins with a piano introduction marked *pp*. The main melody is in 2/4 time, marked *Allegretto grazioso* with a tempo of 108. The score includes various dynamics such as *pp*, *mf*, *rit.*, *ff*, and *p*. There are also articulations like *a tempo* and *Fine*. The score is divided into measures, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5) and slurs. The piece concludes with a *Fine* marking.

Trio

Musical score for Trio section of Staccato Caprice. The score is written for piano (p) and includes a section marked *f D. C.* (Da Capo). The music features staccato chords and arpeggiated figures in both hands, with various fingerings indicated by numbers 1-5.

STACCATO CAPRICE

H. C. JORDAN

Scherzando M. M. ♩ = 144

Musical score for Violin and Piano sections of Staccato Caprice. The Violin part is marked *mf* and the Piano part is marked *mp*. The music features staccato chords and arpeggiated figures in both hands, with various fingerings indicated by numbers 1-5.

Musical score for Piano section of Staccato Caprice. The music features staccato chords and arpeggiated figures in both hands, with various fingerings indicated by numbers 1-5. The section includes a *cresc.* (crescendo) marking.

Musical score for Piano section of Staccato Caprice. The music features staccato chords and arpeggiated figures in both hands, with various fingerings indicated by numbers 1-5. The section includes a *cresc.* (crescendo) marking.

Musical score for Piano section of Staccato Caprice. The music features staccato chords and arpeggiated figures in both hands, with various fingerings indicated by numbers 1-5. The section includes a *cresc.* (crescendo) marking.

This page contains six systems of musical notation for a piece titled "THE ETUDE". Each system consists of a piano (p) staff and a violin (v) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The piano staff begins with a *cresc.* marking. The violin staff has a *f* marking. The system concludes with a *dim.* marking.

System 2: The piano staff has a *mf* marking. The violin staff has a *f* marking. The system concludes with a *mf* marking and the tempo instruction *a tempo brillante*.

System 3: The piano staff has a *mf* marking. The violin staff has a *rit.* marking. The system concludes with a *mf* marking and the tempo instruction *a tempo*.

System 4: The piano staff has a *mf* marking. The violin staff has a *p* marking. The system concludes with a *mf* marking.

System 5: The piano staff has a *mf* marking. The violin staff has a *p* marking. The system concludes with a *cresc. e accel.* marking.

System 6: The piano staff has a *mf* marking. The violin staff has a *f* marking. The system concludes with a *f* marking.

BAGATELLE

In Old English Style

ERNST J. REITER

Allegro moderato M. M. ♩ = 144

f Con spirito

Pesante

poco rall.

f a tempo

mf legg.

p

f

mf legg.

p

f

Fin

cresc.

f

dim.

poco rall.

D. C.

THE ETUDE

ADAGIO

from the "MOONLIGHT SONATA"

Arranged for the Organ

by W. T. BEST

M.M. ♩ = 50

L.van BEETHOVEN, Op. 27, No. 2

MANUAL

Ch. Dulciana. (Sw. coupled to Ch.)

pp Sw. 8'

PEDAL

Ped. Dulciana 16' & 8'

pp

with Voix Céleste

senza V.C.

crase.

din.

p

crase.

f

din.

pp

crase.

with Voix Céleste

THE ETUDE

senza V.C.

Sw.

Ch.

pp Ped. 16' only

dim. Sw. *pp*

This musical score is for a piece titled 'THE ETUDE'. It is written for piano and features a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Specific performance instructions include 'senza V.C.' (without vibrato), 'Sw.' (Sostenuto), 'Ch.' (Crescendo), and 'pp' (pianissimo). A pedal instruction 'Ped. 16' only' is also present. The piece concludes with a final chord marked 'pp'.

LILACS

CHAS. WAKEFIELD CADMAN

Moderato cantabile

espressivo

legato e grazioso

mp

1. Li-lacs from the seen-ted East,
2. Dost thou miss the night-in-gale?

dim.

Ex-iled from thy Per-sian home Where the sil-ver foun-tain's fall,
Lo, our thrush's song is sweet: And thine an-cient land is low,

dim.

Ech-oed from the pal-ace wall long a-go,
Fa-ded, fa-ded

This musical score is for a song titled 'LILACS' by Chas. Wakefield Cadman. It is written for voice and piano. The tempo is 'Moderato cantabile' and the mood is 'espressivo'. The score includes a piano introduction marked 'legato e grazioso' and 'mp'. The lyrics are in English and are set to a melody that features various musical notations, including slurs, ties, and dynamic markings. The piece concludes with a final chord marked 'dim.'.

Where the bul - bul's plain-tive call Thrill'd in gar - dens of de-light, Grief-est thou for that far home, O,
All the splen - dor, all the glow All the glo - ry, all the light. List, the thrush's note is sweet,

rall. pale, proud flower of the East? gale!
Oh, for-get the night-in -

First time only *(2nd Verse below)* *Last time only*

2. Like some prin-cess, East-ern born, Strange among our rus-tic ways,

mf *Fine.* *ppp*

Heav - y per-fum'd, trop-ic bred, Dusky leaved and nour - ish-ed On the dews which mid-night shed Where old

mf

O - mar watched the night. In our sim - ple West - ern ways Mourn-est thou, O East-ern born?

rall. *D.S.* *rit.* *rall. D.S.*

I HEARD THE VOICE OF JESUS SAY!

Prize Composition
Etude Contest

CARLO MINETTI

Andantino

tranquillo

p

I heard the voice of Je-sus say

"Come un-to me and rest—Thou wea-ry one lay down—thy head up-on my breast." I

cresc. *dim.*

came to Je-sus as I was Wea-ry and worn and sad, I found in him a—rest ing place And

p *f* *f*

sotto voce

He has made me glad. I heard the voice of Je-sus say "Be-hold I free-ly give The

p *cresc.* *f* *p*

liv-ing wa-ter, thirst-y one, Stoop down and drink and live." I came to Je-sus and I drank of

mf

What life giv - ing stream, My thirst was quenched my soul re - vived And now I live in him, I

live in him. I heard the voice of Je - sus say "I am this dark world's light — Look

un - to me, thy morn shall rise, And all thy day be bright" — I looked to Je - sus and I found, I

found in him my star, my sun, And in that light of — life I'll walk Till tra - velling days are done, And

in that light of life I'll walk Till tra - velling days are done.

THE ETUDE SWEETHEART

AUGUSTUS GREVILLE

A.L. POWELL

with animation

1. There is a lit - tle
2. I heard him sing on
3. And like that bird my

bird that sings,
soft spring days,
heart, too sings,

"Sweet - heart,"
"Sweet - heart,"
"Sweet - heart!"

"Sweet - heart;" I know not what his name may be,
"Sweet - heart;" And when the sky was dark a - bove,
"Sweet - heart!" When Heaven is dark, or bright, or blue,

"Sweet-heart, Sweet-heart."
"Sweet heart, Sweet heart."
"Sweet-heart, Sweet-heart!"

I on - ly know his notes please me, As loud he sings, and thus sings he -
And win - try winds - had stripped the grove, He still poured forth those words of love -
When trees are bare - or leaves are new, It thus sings on - and sings of you,

pp

"Sweet - heart," "Sweet - heart," Ah "Sweet-heart;" Ah Ah

p Echo

Ah Ah Ah Ah Ah "Sweet-heart!"

Copyright 1912 by Theo. Presser Co. ALSO PUBLISHED ONE TONE HIGHER

The Teachers' Round Table

Conducted by N. J. COREY

NOTE TIES AND SIMILAR MARKS.

1. When two notes are tied with a semi-sincento mark over each, is the second note sounded?

2. When playing in 6-8 time, and dots are placed both over and after a quarter note, as follows:



BREASTING THE OPERATIC WAVER.

BY FRANK J. DOWLING.

WHATSOEVER may be the final effect of the music-master in its relation to the strict forms of pure drama, the present revival has brought a new problem for the vocal teacher. The glaze and glitter of "grand" opera have bewitched the young person of both sexes. The old plodding career of church and concert singing is far too tame for the youngsters of today. Newspapers are filled with the exploits and "exploits of stars," and every youth and every maiden possessed of a pleasing variety sings visions of gold and glory. A little study, a little "high C," a little "influence," and they, too, will be heralded far and wide as "singing-birds," and their princely incomes and style of living will be the envy of all the lesser fry of church and concert singers.

CHURCH AND CONCERT OPPORTUNITIES NEGLECTED.

In the meantime church choirs languish and organists and music committees seek fruitlessly new recruits, while the present revival has brought a new problem for the vocal teacher. The glaze and glitter of "grand" opera have bewitched the young person of both sexes. The old plodding career of church and concert singing is far too tame for the youngsters of today. Newspapers are filled with the exploits and "exploits of stars," and every youth and every maiden possessed of a pleasing variety sings visions of gold and glory. A little study, a little "high C," a little "influence," and they, too, will be heralded far and wide as "singing-birds," and their princely incomes and style of living will be the envy of all the lesser fry of church and concert singers.

Plenty of operatic aspirants were willing to accept the humble salary pending the influx of wealth which they were confidently expecting a little later. As one young lady expressed it, "Oh, I am studying for opera you know, but in the meantime a church position would come in all right." It certainly would have, in her case and many others. "Once a nuptial organist remained in her bonnet she is of singer gets me in a choir loft." These operatic aspirants all displayed certain fixed disabilities, among them utter absence of musicianship, inexperience, tastelessness, and a very decided lack of true ignorance of sacred song literature. As for true production, their one idea seemed to be, "Anything to raise the roof." Everywhere conditions seem to come the same. From every stage transpire some feature of young, undeveloped tenors coming to conclusions with their "high C" many years too soon; and delicate sopranos, quivering and quivering for what? Quake? Excitement? Interpretation? No indeed! Just for plain LOUDNESS. Do they know any of the songs of Schubert? No. Any of Schumann? Gipsy! Debussy? Brahms? Well, yes. They believe they did see a song of Brahms once.

VERY, VERY FEW CAN SUCCEED.

In the very nature of the case not one-half of one per cent. of these ambitious students, even though talented, will ever secure any sort of an engagement in opera. And failure here is failure indeed. The church or concert singer who fails to reap the big harvest may always fall back on an honorable career of fair church positions, smaller concert work, or, failing that, the holding Caruso or Sembrich who fails to bloom has poor picking of alternatives. The opera chorus master is glad to get them, of course, at a wretched pittance for six months of the year and they have the privilege of starving the balance of the year. No organ loft wants them. For the concert stage they are not adapted. The few operatic artists, even the successful ones, who have attempted concert work were concert singers first and operatic "singing-birds" later on, and without exception. The voices, having been ruined by much force, will scarcely justify study in other lines. One instance of excess remains—to rent a studio and lure young students into the failure wherewith they themselves have failed.

The problem presented is a very practical one.

How are we to keep the fires of enthusiasm burning while gently directing the pupil into paths of wisdom and common sense? We can afford to be patient with the young person. Footlight glamour calls even to youth, and when to that is added the narrowing conviction that the opera is the highest form of art (being the most costly), it is small wonder that their precious heads have been turned. Let us fortify our toleration with memories of our own first circus and the immediate and undisturbed desire to become a "performer." Just back here to our own first opera, to the mere nerve intoxication which it induced. The young singer may have his fling at the opera; he will survive, just as we all passed through the circus and other fevers. Let him have his musical measles, but dose him liberally and unceasingly with Schubert and Brahms. Make him grind out the necessary years of apprenticeship at the work bench of vocal control and development. Inculcate him with admiration for a good pianist.

When the patient is convalescing we may point out the fact that opera is after all only one-half of music, the other half belonging to the drama and, one might add, the other half to Society, with a large "S." Let him notice that mature musicians of deep culture are only rarely seen at the opera but always and frequently at symphony, oratorio and chamber music concerts and the recitals of all kinds. When the pupil's gifts point unmistakably to an operatic career, the fact should of course be recognized, but the same patient and thorough foundation should be laid as in the case of the church or concert singer.

WHEN THE PIANO GETS OUT OF ORDER.

BY AN OLD TEACHER.

Some people have a habit of sending for the doctor when many times a good mustard plaster would be better than all the doctors in town.

It is the same way with the piano. Many teachers and students send for the dealer and the repairer with imagined injuries when there is really very little the matter with the piano.

For instance, some piano owners will tell you that their instrument has suddenly "lost its tone." An investigation will reveal that the piano has simply flat against a wall, so that the acoustical properties of the instrument are altered by outside conditions.

In order to get volume from an upright piano it should be backed up against a wall. Set it at an angle with the wall, and though you have to drape the end against a high silk drapery, the silk curtain does not destroy the sound—the wall does. The source of light upon the music desk must, of course, govern the placing of the piano to a large extent. When possible the piano should rest upon an uncarpeted wooden floor.

If the placing of the piano is right and the tone is tuner. I do not advise "tinkering" because then is the time to have the piano tuned. The piano at hand is likely to be in a very bad way.

Sometimes the piano keys come loose. This is usually moisture in the room, too much heat or too will give much trouble until such a case the keys are taken to the factory. Sometimes the expert repairs on or allows the keys to come loose. During this time the key drops for the glue to set. During purpose. A temporary repair may be made by mixing varnish, rubbing the ivory back and forth upon the wood until it hardens.

At regular intervals take note that the piano that is tuned piano, intervals last much longer. The teacher's piano should be tuned at least once a year. Some teachers have monthly tunings. Few teachers appreciate the effect of the piano upon the piano. The changes in temperature will have a more appreciable effect upon the instrument than excessive playing and wrong methods of practice expansions and contractions of wood and affect the pitch very noticeably. The student in a piano (consequently, protect your piano from extremes of heat and cold.

Your music expresses human sentiment but poorly and for this reason it is bound to die before it is very far. It comes not to the heart, hence it fails to go to the heart, and for this reason it lacks truth and life and must pass away. Schopenhauer

The pupil will need octave studies, however, and you will please the student. *Selected Octave Studies* by Presser is also an admirably selected collection for the earlier stages of the study.

4. Second grade. The simpler numbers in Schumann's *Album for the Young*, Op. 68.

Third grade. Mozart, Sonata in C No. 1; in F No. 4; in F No. 6; Rondo in D. The numbering is according to the Cotta edition. Haydn, *Gipsy Rondo*; Schumann in C and m. D. Beethoven, two sonatas, Op. 49.

Variations on *Nel cor fu*. Variations in A, *quarto e più tolla*. Rondo in C. Schubert, Impromptu in A flat.

Fourth grade. Mozart, Sonata in B flat, No. 10; in F major, No. 7; in A minor, No. 16. Beethoven, Sonata, Op. 14, No. 2; Op. 14, No. 1; Op. 10, No. 2, Op. 2, No. 1. Schubert, Impromptu, Op. 90, Nos. 1, 2 and 4. Schubert, Impromptu, Op. 142, No. 3. Mendelssohn, Scherzino from *Songs Without Words*. Paganini, Op. 16, Caprice in A minor, Op. 33. Schumann, Romance in F sharp, Op. 28, No. 2; Arabesque, Op. 18; Blumenstücke, Op. 19.

STACCATO.

1. How many kinds of staccato are there, and what are they?
2. Which interval is used the most?
3. What kind of staccato does the following music require?



4. If the following seventh chord is the key of C, is it F and if it is major or minor?
5. Is there not a diminished seventh chord in every key?

PUBLISHED

1. Two main divisions of staccato are commonly indicated in music, "short staccato," indicated by the pointed dash, as above, and semi-staccato, indicated by the dot. Some teachers maintain that there is only one kind of staccato, that the effect produced in the effort to differentiate the two is more imaginary than real. Be this as it may, the sharp staccato dash is seen less in modern editions than in the older ones. Beethoven, in a rather careless manner, used the dot interchangeably for cultured and accent, leaving it to the intelligence of the player to determine which was intended. The ferns finger staccato and wrist staccato are much used, but refer more to the manner of execution than to the shortness of the resulting sound. As I have said before, however, the term hand staccato would more accurately define wrist staccato, as it is produced by moving the hand up and down on the wrist as a hinge. The semi-staccato is used the most, the so-called wrist studies belonging mostly to this class; for example, the celebrated *Staccato Etude* in C major by Rubinstein. The marks over the notes in the example give in your third question call for the short staccato. Whether correctly or not it would be impossible to say without knowing the context. The probability is, however, that the marks are carelessly placed.

In answer to your fourth question, the chord named is neither major nor minor, but diminished. It is formed on the leading-note, or seventh degree, of the key of C minor. Although occurring naturally in the minor, diminished sevenths are nevertheless freely used in the major, where they are formed by flattening the sixth degree of the scale, which is the seventh of the chord. The chord may be formed in every scale, but demands different spelling according to the position in which it is found.

GRAND PAUSE.

1. Will you please tell me what the letters G, P mean, being placed in a measure containing a whole note, and what is the meaning to find it in the dictionary of musical terms.

M. M.

The letters simply stand for "Grand Pause." In cases where it is used, it is the composer's intention that the pause should be an entire measure, and that the ordinary time kept by the conductor's counting of the rest, many times than an ordinary hold over the rest might even longer. You will also sometimes find the letters L, G, or "Lunga Pausa," which means long pause.

If music be the food of love, play on. Give me excess of it; that, surfeiting, The appetite may sicken, and so die. That strain again! It had a dying fall. O, it came o'er my ear like the sweet south, That breathes upon a bank of violets, Stealing and giving odour! *Shakespeare*; teasing and giving odour!

THE TONGUE

One of the most evident causes of trouble to the young singer (and possibly to the rest of the world) is an empty tongue. Yet as a matter of fact the tongue receives the credit for difficulties where, if the truth were better understood, the blame does not rest on the tongue at all. In a great many cases it is easy to be seen that the tongue is drawn back and all "lunched up" so that the passage through the back of the mouth which should be open to admit the free outflow of the tone, is almost closed by the tongue. This makes the tone thick and muddy in quality, renders distinct enunciation impossible and presents a problem which must be solved if the singer is ever to gain proper control of his voice.

But in all this how much is the tongue really to blame? Nine times out of ten the tongue is not to blame at all, when you come to understand the laws which govern good tone production. To put it in language all can comprehend, the fault lies in the front of the throat, so if there be any improper tension in the throat the tongue will be stiffened and unable to perform its functions in enunciation, and will interfere with the free exit of the tone. But the tongue is not causing the trouble, it is merely a visible symptom indicating that trouble exists down below.

The human voice is not produced by a series of detached, unrelated actions, but by one organic whole, with many component actions all interrelated in the closest manner. The vital fact is that the motor energy which produces the tone is the product of the breath on the vocal chords. If this primary function be not right then everything up above will be badly adjusted, not doing what it should do, yet not at fault with the results up above, but in the real cause down below. The reason why there is so much misapprehension in regard to the voice is that the vital functions, that intervene—the vital functions, that intervene—actually produce the tone, are hidden away from sight, while some of the bad results that come necessarily from improper breath action are plainly visible. But you cannot correct a fault by fussing over bad results, you must locate the cause of the trouble and remove it. To do this successfully, you must understand the means to thoroughly control the action of the entire tone producing mechanism.

The young singer can look into the throat and see with his own eyes that the tongue is all out of place, that instead of lying quiet in the bottom of the mouth so that the passage from the throat is open, it is all lunched up in the way. At once they know that this ought not to be, so they adopt all sorts of expedients to get the tongue out of the way, and in holding the back down with a spoon, even in some cases taking hold of the tip of the tongue with the fingers and drawing it forward by main strength. Meanwhile, so far as correcting the real difficulty is concerned, nothing at all is being done. When the tongue acts in this manner it is simply a sign that the improper tension in the throat, which must be relieved.

Work with the tongue itself, while there is tension in the throat, is as though when there was a leak in the roof you put a pan under it, and called that stopping the leak. That might prevent some damage, but nothing of permanent value has been done unless you

locate the leak and remedy matters where the trouble has been caused. But the bad action of the tongue is visible to any one, while the understanding of free breath action, so that there shall be no tension in the throat to cause the tongue to do the wrong thing, demands a knowledge of the laws of tone production which only the thoroughly equipped teachers have learned. In voice teaching, when the tongue is doing what you know it should not do, the cause lies further down, and must be remedied there if permanent good is to result.

ENUNCIATE PLAINLY.

Why do so many singers enunciate so indistinctly that it is often impossible to tell what language they are using? Usually, because they are not thinking of what the words mean, but have their minds fixed on making what they feel to be a good tone. Of course, if they do not make a good tone nobody will care to listen to them, but unless they use their skill to give clearness to the words, the poetry and music, they will find that few are interested in what they do. Young singers get so bound up in consideration of the technical side of their work, that they forget that technique is but the means to an end; the expression of beauty is the true purpose of singing. The distinct enunciation of the words comes as a matter of course, if tension is given to the hearers, and unless it is there, the singing will be uninteresting. Put your mind on making the words mean something, then write them down, and you will be conscious of the fact, and learn to make them expressive.

KEEPING TIME.

How many singers labor under the delusion that the mechanical side of their singing is the important part of its expressive power? This merely shows that they are young and do not understand the laws of art. You might just as well say that for a poet to express himself grammatically, would detract from his powers of imagination. If you have not had a sufficient drill in music so that you can sing the music accurately, then you are hopelessly handicapped in the race, no matter how good your natural voice may be, nor how much feeling you may have for music. Vocally you are the equal to any singer, but in musicianship you are so weak that you cannot cope with the complex rhythms of modern expression.

This last season in one of our great opera houses there was a young singer of much promise, vocally, who was given a small part in an opera, to see if she "could make good." While there was not much to sing, what there was of it was very important, and her performance failed her. Her singing was so poor she could not enter at the proper place with the orchestra, nor keep the rhythm. After one trial the part was taken away from her. This is worth thinking about. Her voice was good enough for grand opera, but she was not a musician, so they had to let her go.

When you arrive at a point that permits you to sing with an orchestra, then you have the kind of musical training you have had will spell success or failure. Can you enter accurately on the last half of the third beat in a waltz, or the end of a compound measure? If you cannot, then you must go at it in the

manner that will develop your powers, or you will find yourself left behind, to stand the test of time. Singing is a profession, in which only those well equipped succeed.

DON'T FEAR

Don't be afraid to sing. Like everything else in the world, singing is a definite thing, and is learned through the actual doing. Almost all the distinguished artists have done a tremendous amount of singing, and what they know is based on practical experience. Of course, they had to have some theories to proceed on, but they have worked their way out from theories into facts which they knew, through long practice in actual singing. Don't be afraid that your voice will wear out, for nature constructed it of the toughest material she knew how to manufacture, and it will stand a lot of work. As soon as you can sing anything at all, do so. Not with the idea that it is perfect, or even very good, but with the view of gaining the understanding which only comes through actual experience. You learned to swim, by swimming, to skate, by skating, and you will learn to sing in the same manner, by singing.

VOCAL BEWARES.

Beware of any exercise that tends to tighten the muscles surrounding the larynx.

Beware of any voice exercise that leads to exhaustion.

Beware of any exercise that employs more than one note outside of the most comfortable range of the voice.

Beware of eccentric vocal methods.

Beware of remedies for throat troubles which are liable to prove more violent irritants than the trouble itself. One singer recently ruined her voice by taking a strong solution of carbolic acid because some amateur doctor had told her that carbolic acid was a good throat disinfectant.

Beware of straining your voice while singing in a choir or chorus. Choir singing forms the best kind of practice, but must not be overdone.

Beware of foods that are known combatants. Nothing affects the voice so quickly as an "up-set" stomach.

Beware of teachers who tell you that a complete vocal training may be secured in one or two years.

WHAT METHOD DO YOU TEACH?

BY J. G. MITCHELL.

In searching for a vocal instructor, the student's first question naturally is: "What method does he teach—Italian, French or German?" The question is as ridiculous as the answer in most cases. Name and country have little to do with methods. National methods do not exist, and the tests of any country have their own individual ideas and opinions; but tradition holds us fast if we do not break its shackles. There can be only one way of doing correctly, and that is the "natural way." The fundamental laws are always the same; it is the comparative ability of the teacher to explain them, and his capacity to reach the possibilities of each individual voice which leads to success.

I would emphasize the importance of the stroke of the glottis. But there is a right and a wrong stroke of the glottis, and one should be very careful which he is practicing.—Mae D'Arone.

This is it—

Just
What
I
Want



My friends are simply delighted with ELYCA. They use it constantly, and it keeps their complexion perfectly beautiful.

CRÈME ELYCA

"Makes the Skin like Velvet"

gives it that fresh, clear, healthy look—shows, too, the texture of the skin—removes all the blemishes of the complexion, naturally dried and the effect lasts. Through its superior sanitation and purity, ELYCA has become the most widely liked of "Beauty-Aid" known since "well-groomed" American Women. They don't just buy it, they use it. They say just what they say for ELYCA.

All Dealers, Nation-Wide, Sell ELYCA. Ours is the best. Get it from ELYCA, SAVON ELYCA, FLOURE ELYCA. Sample for 2c. Send Dealer's Name.

James C. Criss, Sales Agent, 107 Fifth Ave., N.Y.C.

WURLITZER

ORCHESTRAL HARP. The Accepted World's Standard for the Harp. The Standard of the World. Have presents. We supply the U.S. and Canada with the best. The Rudolph Wurlitzer Co. 127 E. 40, Cincinnati 25, Ohio, Chicago 19, Ill. Established 1850.

YOUR MUSIC

Have You? TINDALE MUSIC CABINETS solve the problem of keeping it in perfect order. Your music cleaned and restored to its original condition always find your place at the top. Your music, perfectly restored, will be as good as new. Call for a free estimate. TINDALE MUSIC CABINETS, 118 N. 10th St., New York.

The Musical Leader

PUBLISHED WEEKLY

\$2.50 a Year Ten weeks' trial subscription, fifty cents

The Recognized Authority on All Musical Matters for the American and Western World.

In conjunction with ETUDE, a convenient CLUB OFFER.

MUSICAL LEADER, regular price \$2.50 per copy. 12 issues for \$25.00. Add ETUDE, regular price \$2.50 per copy. 12 issues for \$25.00.

Address THE MUSICAL LEADER, McCormick Building, CHICAGO.

LABLACHE

FACE POWDER

WHEN ROSES BLOOM—When Nature is glorious with the first blush of spring, the face of the woman of beauty must be appreciated. The touch of delicacy and refinement which is the mark of a perfect complexion which assists in the beauty of the face. The bloom of youth.

Refine Substitutes. They are the most famous. Pink, Rose, Peach, Orange, and other colors. 12 issues for \$25.00. Add ETUDE, regular price \$2.50 per copy. 12 issues for \$25.00.

BEN. LEEVY CO. 127 E. 40, Cincinnati 25, Ohio, Chicago 19, Ill. Established 1850.

Do not miss this. Send for a free estimate. TINDALE MUSIC CABINETS, 118 N. 10th St., New York.

Please mention THE ETUDE when addressing our advertisers.

Department for Organists

Conducted by Eminent
Organ Teachers

Editor for June, HERVE D. WILKINS

(Herve D. Wilkins was born in Italy, N. Y. He sang in choirs at the age of five years. His father was a clergyman, as were also his forebears for many generations. The name being that of John Wilkins, Archbishop of Canterbury, and a brother-in-law of Oliver Cromwell.)

Herve D. Wilkins studied solfeggio and theory under the instruction of his father, who was a skilled musician. He spent the years 1875-80 at Berlin studying the piano under Moritz Kunkel and A. Leschke and also conducting under Hermann Haupt, and singing with Ferd. Sauer and M. Kottler, director of the Royal Cathedral of Berlin. He also attended lectures at the University of Berlin.

Returning to Rochester, N. Y., he became organist of St. Peter's Protestant Church and director of the Wednesday Vocal Society. He has given twenty seasons of organ recitals at various leading churches of Rochester, totaling 500 recitals in Rochester, where he has played the entire Bach repertoire.

Mr. Wilkins has also invented certain ingenious improvements to church organs, and has a device for playing church chorales from the organ keyboard.—Editor of THE ETUDE.


ORGAN ACCENT.

In discussing the use of accent in organ-playing certain facts must be premised regarding the nature of the organ tone and mechanism as compared with other instruments, and a clear understanding must be established of the reasons for and the manner of using accent.

The piano is generally regarded as an ideal instrument for accent, on account of the nature of its mechanism, and the fact that the player can, by modifications of the touch, bring into prominence any individual tones, chords or melodies as desired, also the violin and upon brass instruments a reinforced impulse can be given to any desired note.

While the tone of the organ does not respond to any augmented impulse in the touch as does the piano, the organ still has a great advantage over the piano in that it can sustain notes with undiminished and even with augmented power, so that the end of an organ tone may be made as energetic as desired, while the end of a sustained tone upon the pianoforte is, from its fading nature, indefinite.

A tone upon the organ can be released with absolute suddenness and definiteness, while the close of a piano tone can never be as percussive as was its beginning.

In the Introduction to the Sixth Rhapsody by Liszt, the master has supplied this lack by a staccato re-percussion of the tone so as to indicate its exact moment of ending, hence the slurred unisons  in this piece, which are sometimes mistaken by students for tied notes.

The property of persistence and full-toned ending possessed by the organ tone can be made to contribute most extensively to the purposes of exact phrasing, since the end of each slur or phrase can be as accurately defined as can its beginning.

For the above as a reason the endings of slurs and phrase should receive increased attention on the part of organists; it can easily be discerned that organists are prone to be negligent

in the matter of letting-go, often dwelling unduly on the last note of a slur, or a phrase, or at the end of the piece, to the detriment of clearness and correct expression.

Probably the most offender in this regard is the player who insists on holding a note or a chord while he is playing the register-knobs in search of a stop to be drawn or pushed, thus upsetting the musical effect. To pause in silence between phrases, or when changing stops, would often be much better. He it is not only in the holding of a piece as a whole, but also in the delivery of phrases, and slurs, and place in instrumental melodies as well as in vocal music, and also in the delivery of staccato notes and chords, that the accurate release of the final tones is desirable and necessary.

Accents may be divided into two classes, each class merging with the other, since the lines of division cannot be sharply drawn. Rhythmic accents are those which have mostly to do with the time-keeping. It is safe to say that most people when they think of accent have in mind chiefly rhythmic accents, such as would be used in scale practice.

This is one of the most used accents, and is commonly dwelt upon by those who prescribe the use of the metronome for piano students. It is safe to say that such accents occur rarely in actual music, except when the scale is measured in octaves, or where a percussive scale-groups have a change of harmony.

The scales at the end of Weber's *Pelucia* in E, and of Chopin's E minor Concerto show the accent on the octave, but other scales, as in Liszt's *Tausendstunde March* and in Chopin's *Marche*, are to be played in a free way without accent. Even the scales in Weber's *Moto Perpetuo*, from his first sonata, and the scales in Bach's organ preludes are without accent.

But when we come to figurations of the scale or of melodies in either organ or piano music, we find that the beginning of the scale, and these are prevalence of accents, and these are not only rhythmic accents marking not only the beginning of the group, or the tone upon which the figure is placed, but they are also melodic, bringing into relief the notes of the melody. Such accents do not require any muscular reinforcement. They are written into the music and become obvious and duly effective when the notes are interpreted correctly.

Melody accents also fall upon the longer notes of a melody or theme. Take the familiar themes to Bach's G Minor Fugue:



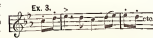
Here again the accents are written into the music falling on the eighth notes, and they adhere in the resolute delivery of the theme.

A sustained tone after one or more staccato tones has the effect of being accented, as in Bach's G Major Fugue



Here, as in all similar instances, there is the effect of an accent on the first note of the slur.

Galliani's Fifth Sonata shows how a sustained tone after staccato sounds as if accented.



An accent can be given to the final pulse of a sustained note or chord on the organ by an energetic and exact release of the same. This is especially useful in signalling the entrance of the choir on the first word of a hymn or anthem. If, for example, the singers are to begin on the fourth beat, then the final note of the prelude can be ended sharply on the third beat, thus indicating to the singers the exact instant of their entrance.

Even when the organ has no pause at the entrance of a vocal part a staccato beat can be introduced for the sake of rehearsal and can be discarded when the singers have learned their part.

EXPRESSIVE RHYTHMS.

Accents have a great deal to do with expressive rhythm. When the music is marked *violento* or *marcato*, also in minutes Scherzi and similar forms the right effect may be sought in the phrasing and accentuation. Also in music marked *grazioso* or *moerato*.

Some pieces have a swinging, swaying rhythm; other pieces have a martial, a resolute or a broad rhythm. Some melodies are tranquil and evenly flowing, others are animated and sparkling, or perhaps fierce and impassioned.

It is for the performer to invest all his playing with the appropriate mood and manner for every phrase, chord and melody. An affectation of nonchalance or of offhand ease or evocation, or any thought or emotion which may detract from the true effect of the music is to be deplored. There can be no meaning to music unless it is conceived and performed with sincerity. No haphazard effect can be worth while. All must be done with a right spirit and purpose. In short, whether music shall have a meaning and shall bring a message to the listener depends upon the skill and the sincere spirit of the interpreter, and if he possesses these qualities he will find in the nature of the organ tone and organ no hindrance to the complete expression of his thought. Since, whatever limitations the organ may have in certain particulars, are more than compensated by the infinite variety and power of its tones, and by the ingenious devices of its mechanism, which are ready to summon them forth at the touch of the master-hand.

ESTEY CHURCH ORGANS

Estey standard installed.
Maximum efficiency.
Highest grade of product.
Players and builders always.
Examine stop action and wonderful reedlets.
Oton, Shanghai, Hartford, etc.
ESTEY ORGAN CO., Northbrook, Vermont, U. S. A.
Established 1841

Established New York, 1851. St. Paul, 1873.
GEO. KILGEN & SON
Pipe Organ Builders
ST. LOUIS, MO.
One of the most complete Pipe Organ Works in the United States. First of its kind.

Church Organs

BUILT BY
HUTCHINGS ORGAN CO.
BOSTON, MASS.

Write us for any desired information about organs

Pipe Organs of Highest Grade Only

Our instruments comprise all features which are of real value. Many years of practical experience. Write for conditions.

ENNOVS HOWARD Westfield, Mass.

THE BENNETT ORGAN COMPANY ORGAN BUILDERS

ROCK ISLAND ILL. ST. LOUIS
The organs we build are as near perfect as skill and money can make them.

H. HALL & COMPANY
New Haven, Conn.

MAKERS OF MODERN
PIPE ORGANS

Manufactured for Antislave Voting
Qualified and Church.

— W. W. — BUILDERS OF
KIMBALL Pipe Organs
COMPANY For
Churches, Auditoriums
and Residences

Headquarters of Kimball Pipe Organs have been built in prominent churches throughout the United States.

Plans, Estimates, etc., furnished on Application.
Prices from \$1,500 to \$10,000

Austin Organs

PROPER organ building requires a certain outlook. The "cheap" builder risks into his work the purchaser will suffer some time or other, from mechanical or structural small values. People begin to realize this. The Austin Company is repeatedly contracted on which there have been lower bids. A "cheap organ" is the next expensive thing you can buy.

LET US TELL YOU HOW AND WHY

Austin Organ Co.
165 Woodland Street
HARTFORD, CONNECTICUT

Please mention THE ETUDE when addressing our advertisers.

THE DYNAMICS IN ORGAN REGISTRATION.

Here are two different and distinct principles which obtain in the management of the stops in organ-playing.

Of these two principles, one has to do with tone-color and the other with dynamics.

The first of these principles is that of dynamics—to play softly or loudly, to increase or to diminish the tone, and to adapt the power employed to the end desired.

The earliest organs had no provision for changing or silencing any of the pipes, all the pipes for each key were continually effective. One of the earliest mentioned organs had ten pipes to each key, and an ancient organ in Winchester Cathedral had forty pipes to each key. In some of the earliest pictures and frescoes of organs the pipes are represented as being touched by the fingers of the players in silencing the mouths of the pipes.

In order to learn to manage the stops with reference to their power, and to practice crescendo and diminuendo on the manuals and pedals, the student must study the tone of all the stops with reference to their power, observing this rule: In crescendo passage underway, that is, to add the stops in the order of their strength; and in diminuendo to withdraw the stops in the reverse order of their strength, beginning with the loudest of the stops still sounding.

In making this study the unison stops must be considered first, the soft 4 ft. stops being added after all the soft stops are drawn, and the loud 4 ft. stops after the loud unison stops have been drawn.

In order to rehearse this a chord may be held on the middle of the swell manual with the right hand, while the pedal coupled to swell holds the bass tone of the chord. The left hand drawing the stops in the following order: 16-foot, swell to pedal and softest 16-foot pedal stop being already drawn, and

PP. Dolce.

P. Stopped Diapason.

Flute, 4 ft. (soft).

MP. Oboe.

MF. Open Diapason.

Jewson, 4 ft.

Bourdon, 16 ft.

F. Flageolet, Flautino.

and Dolce Cornett.

FF. Cornet.

These stops should then be retired in reverse order, reading upward. Then again added, and then again withdrawn with many repetitions. This acquiring facility of handling and a practical knowledge of the dynamic values of the various stops.

On the choir manual, hold the chord with left hand and pedal and follow this order using the right hand:

Dulciana, choir to pedal and pedal bourdon being drawn, add

P. Melodia or Concert Flute, 8 ft.

Flute d'Amour, 4 ft.

Viola Diapason, 8 ft.

Flute, 4 ft.

16 ft. stop and 2 ft. stops if present.

P. Chimes.

Then retire the stops in reverse order

trading upward and do capo.

On the Great manual the order would

be about as follows:

Soft 8 ft. (dulciana or spitz-nite),

also great to pedal and pedal bourdon being drawn, add

P. Gamba, 8 ft.

Flute, 8 ft.

MP. Flute, 4 ft.

MF. II. Open Diapason, 8 ft.

Oboe, 4 ft.

F. Large open Diapason, 8 ft.

Dulciana Diapason, 16 ft.

Flute, 8 ft. Mixture and Mixture.

FF. Trumpet.

When the swell and great manuals are coupled the stops should be selected from the above lists, according to the rules first given, since there will be a greater use of stops to select from, so that the stops must be drawn now on one manual and now on the other in order that the crescendo may proceed upon both the manuals and the pedal at the same time.

In accompanying singing, whether solo or chorus or congregational, this practice of dynamic registration will be found most useful. The student will soon learn how to proceed or to recede from any grade of power which he may at the moment be using.

When there is a crescendo pedal in the organ it should be so regulated as to bring on and to withdraw the stops just as if it were done by the hands according to the above directions, except that the register-knobs need not be moved by the crescendo pedal.

The crescendo pedal has been heretofore denounced as a barbaric by certain writers who would confound the two principles of tone-color and dynamics named above, forgetting that the crescendo pedal is not a combination pedal, although its various gradations may be used as combinations, if they happen to be appropriate.

Regarded merely as a dynamic aid to the player, adding and withdrawing the stops in the same order as if done by hand, the crescendo pedal is no more an inartistic than is the combination pedal which the performer by adding and retiring the stops in groups.

The crescendo pedal when properly regulated can also be used very appropriately to produce a momentary reinforcement of the tone on either manual, and also to accentuate any desired chords or passages. It may also be used as a full organ pedal, thus completing with all the directions above given, the list of dynamic signs used in music, namely, piano-forte, piano-forte, mezzo-forte, crescendo, diminuendo, rinforzando, sforzando and fortissimo.

THE CLAVICEMBALO.

In the palace of Sans Souci at Potsdam, in the Kensington Museum, in London, and in one or two other museums, are shown specimens of a two-manual harpsichord with a pedal clavier. It is upon such an instrument that J. S. Bach composed some of his most important pieces, including the Passacaglia, the Concertos and several shorter pieces, including the so-called Goldberg 30 Variations. Some of these shorter pieces are of great interest and importance, and as arranged for the organ by different writers are occasionally found on recital programs and in organ collections.

"To what purpose do we learn but to give pleasure not only to ourselves, but also to our beloved parents and our worthy friends. There is no higher satisfaction than in being able to distinguish oneself before a large company, and in receiving an honorable acknowledgment of one's diligence and talent."—Carl Czerny.



The manufacturers of the World's most famous Organ Blower thank the churchmen, organists and builders everywhere for their unstinted co-operation.

While the universal adoption of the Kinetic Organ Blower is mainly due to its own superiority, appreciation of the music world was essential to its remarkable growth.

Installed in most of the great organs of America and Europe the Kinetic Blower insures a rich steady tone, true to pitch by constant wind supply. It has forever banished the organist's worry about insufficient wind and supplanted the uncertain pump boy and the erratic water motor.

We guarantee to every installation an adequate wind supply, a quiet, efficient dependable instrument, unaffected by moisture and temperature.

The Kinetic Engineering Co. has no financial connection with any piano, organ or musical concern, is not controlled by any other company. Reputable builders, churches and organists everywhere are assured our co-operation.

THE KINETIC ENGINEERING CO.

Baltimore Ave. and 57th Street
PHILADELPHIA, PA.


Church Organs

Latest Approved Methods. Highest Grade Only. 2 1/2 Rankings 1827.
Main Office & Works HASTINGS MASS.
P.O. Kendall Green, Mass.
Hook-Hastings Co.
Boston, New York, BRANFORD, Phila., Chicago, Louisville, Dulles.

1,400 MÖLLER PIPE ORGANS NOW IN USE
78 in New York, 45 in Baltimore, 38 in Philadelphia, 22 in Cincinnati, 18 in Washington, 20 in Hagerstown. For Catalogues address M. F. MÖLLER, HAGERSTOWN, MD.

KRAFT ORGAN RECITAL TOUR

Address, TRINITY CATHEDRAL, CLEVELAND, O.



GUILMANT

METHOD

TAUGHT BY

DR. WILLIAM C. CARL

AT THE

GUILMANT ORGAN SCHOOL

Beginners Accepted. Send for Catalogue

Address, 44 West Twelfth St., New York

Please mention THE ETUDE when sending your advertisement.

Most Famous

for the highest quality in every particle—is Pears' Soap—and for the possession of those special emollient properties which soften and beautify the skin. Moreover, Pears' Soap is

Most Economical

because its price is absolutely low—and because it has no mixture of water to cheapen it. It contains no impure or inferior ingredients. It is a positive help to the most delicate skin. Matchless for the complexion—there's money saving as well in

Pears' SOAP

—The Code for the Discerning—



Good Church Music

A very ordinary organ produces but a poor music than the finest organ made.

THE KINETIC ORGAN BLOWER

Furnishes a steady and plentiful wind supply.

Write for "MODERN ORGAN BLOWING."

Kinetic Engineering Company
57th & Baltimore Ave., Philadelphia
1452 Market Street, Chicago

J. WARREN ANDREWS
Special Short Courses in ORGAN STUDY,
in Fairs of Lectures and Exercises, specially prepared and adapted for the needs of those who are unable to attend the church. Send for Catalogue.

FREDERICK MAXSON
CONCERT ORGANIST
Instruction in Piano, Organ, Theory
1003 South 47th Street, Philadelphia, Pa.



Give Her The Richest Toned Piano

It is possible for your daughter to possess and enjoy the piano that is the world's greatest in one respect—that of tone richness. This piano is remarkable because its brilliant notes don't have to be softened to accommodate weak notes. There are no weak notes in this instrument. Every one is 100% rich, full and beautiful.

HADDORFF

The Piano with the "Homo"-Vibrating Sounding Board

The Haddorff specially constructed sounding board absolutely answers to each note the utmost brilliancy. The result is that the Haddorff tone—the "Homo" tone (from the Greek, meaning "of like, full tone throughout")—has a wonderful quality which you must miss hearing.

The Haddorff tone is recognized as also being notably pure, sweet and of great sustaining power. The materials, workmanship, scale, action and tonality are of the highest quality known. The "Homo" tone quality is present in all the Haddorff—upright, grand and player pianos.

Write for Free Booklet of the Haddorff Piano and its Wonderfully Rich Tone
HADDORFF PIANO COMPANY
26 Ethel Ave., Rockford, Ill.

FREE BOOKLET CUPON

HADDORFF PIANO COMPANY
26 Ethel Ave., Rockford, Ill.

Send me Free Booklet about the Haddorff Piano and its wonderful "Homo" tone. (Free Player Piano Folio, sent upon request.)

Name _____

Address _____

City _____



THE quiet unforced self-feeding operation, whose work is always on time—the one who day's work is made in one of the most perfect of the Monarch Typewriters her greatest aid to promptness and assurance against any "key" or "type" failure. That feature is the

Monarch Light Touch

Let us demonstrate MONARCH LIGHT TOUCH and other MONARCH features to you.

Monarch Department
Remington Typewriter Company
(INCORPORATED)
New York and Everywhere

Please mention THE ETUDE when addressing our advertisers

THE TECHNICAL STUDY OF HYMN-TUNES.

HYMN-TUNES furnish to the organist a good vocal score for the study of vocal score. The melodious arrangement of voice-parts, the correct distribution of chord-tones, in close and in open positions, and the dividing of the middle voices between the hands. The four-part harmony as found in hymn-tunes is founded both on the nature of music and the nature of the human voice.

Hymns should, at first, be thoroughly studied without pedal, so as to play each voice-part as a whole, upon the manual alone. It is often required of an organist to give out the tune in this way, and it should be well done. An organist ought to know all the usual hymn-tunes by heart, so as to render them the most effectively, both in the giving out and in the accompanying of the congregational singing.

PEDAL OBLIGATO.

Hymn-tunes furnish good material for the study of the obligato pedal, and this study should be undertaken systematically. First, the bass part should be marked for the pedal application, so as to insure a smooth legato.

Hymn-tunes are usually written in short scores, in which the left hand, there being two parts on the bass staff. The best way is to use numbers underneath the bass clef, thus:

1 = left toe, 2 = left heel, 2 = right toe, 2 = right heel. These markings should be made with ink and a fine pen, so as to give a neat and legible appearance to the page.

The left hand plays only the tenor part. The compass of the tenor part is often limited to five or six tones. The fingering is found by playing the left hand so as to include all the notes of the tenor part in a five-finger position.

This will also show where the hand may have to be shifted to another set of tones, or where a scale-finger must be used to reach tones not covered by the five-finger position.

It will thus be easy to learn to play the pedal bass, and the left hand independently, since the left hand fingers are placed, once for all, each finger over its proper key.

This study of hymn-tunes is necessarily of equal value to the study of organ tones, which is everywhere regarded as the best method of mastering the pedal obligato.

PEDAL OTTAVA OR 8VA.

When the bass part of a hymn-tune is written rather high the student should learn to supply where desirable a bass part of lower tones, playing the pedal an octave below the written bass.

This is not to be managed by playing all of the pedal tones an octave lower than written, but only a part of them. A very good way is to connect the middle F of the pedal as the limit and transpose all the bass notes above this E, playing them in the octave. This should be done discreetly so as to avoid any awkward or unmelodious leaps in the pedal part.

SIXAL TONES.

The first best tone of hymns should be in the lowest octave. The bass part rarely extends below G, first line bass staff. Whenever the bass ends on a note higher than the middle F of the pedal then it should be played an octave lower.

TRANSPOSITION.

The student should learn to transpose certain hymns a half tone or a whole tone up or down. The organist who has to play in a church should decide in advance whether a tune is better when transposed and, having decided this point, should make a memorandum in his hymnal of the key preferred.

Certain tunes, written in F, such as *Harley, Dennis, Federal, St. Laurence* and some others sound better in the key of F sharp.

Tunes in E or A sometimes sound milder and more melodious in E flat or A flat.

PHRASING.

Those who have heard the wonderful performances of the Mendelssohn Choir of Toronto will have noticed in the precise beginning and ending of the phrases.

Every voice is heard on the first note of the phrase, and at the end, all the voices cease at the same moment on the final pulse of the final note of the phrase.

The student will note that sometimes, as in the tunes *Harley, Federal, St. Nicola, St. George's, Bolton*, and others, the same chord is repeated. Such repeated chords should always be repeated in playing hymns, but only when all the notes of the chord are repeated.

The pedal, if played, should at the same time imitate without repeating the bass note. Elsewhere the voice should be played legato, tying all the notes which continue from one chord into the following chord.

When the organist is only required to play the tenor part, it is not necessary to articulate them. Chords should have a hold of three beats at the end of each line, the third beat staccato, so that breath may be taken and the next line begun without loss of rhythm.

OMITTING THE PEDAL.

The pedal should be used when less than four voice parts appear in the score. When one, two or three voices have a rest the pedal should rest also, and re-enter when all the voices resume.

The pedal should also be omitted when there is a line or a measure of union, as in the Italian Hymn. A hymn may occasionally be announced by playing the soprano and alto for the first line, then continuing with full harmony.

THE SOLO STOP.

The student should also learn to play the soprano part on a solo stop, the alto and tenor with the left hand on a second manual, and the bass with the right hand.

If the congregation are to sing it is better to play only a portion of the hymn in this way, changing at a convenient point to the usual four-part harmony, so as to end the "giving out" with appropriate fullness of tone.

TIME-KEEPING.

Hymn-playing offers to the organist the opportunity to show his knowledge and authority as a master and an expounder of exact and expressive rhythm.

A hymn-tune may be held or solemn, martial or graceful, majestic or tender, joyful or prayerful, just like any other

music, and the organist must discern the true nature of the tune and the importance of the words and give them fitting expression.

When the congregation is to sing the proper "giving out" is a wonderful incentive and inspiration to them and tends to make them ready and even eager to join in the singing.

The education of a church organist should have a broad character, based on hymn-tunes, just as in Germany a candidate for the position of church organist must show a good command of chorales. It is in this country the young organist should have a systematic study of hymn-tunes, how they should be played, and how they should be sung. He will thus fulfill the primary duty of a church organist, which is not the playing of voluntaries or of other instrumental music, but first of all and above all to lend a helpful and appropriate support and accompaniment to the Sacred Song.

RHYTHM, THE ESSENCE OF MUSIC.

"RHYTHM, taken in a general sense to include keeping in time, is the essence in music, in its simplest form as well as in the most skillfully elaborated figures of the rhythmic composers. To recall a tune the rhythm must be revived first, and the melody will be recalled afterwards. To understand a musical work ceases to be difficult when once its rhythmic arrangement is mastered; and it is through rhythmic performance and rhythmic sensitivity that all rhythmic effects are perceived and perceived. From these considerations I conclude that the origin of music is not in man."—Richard W. Taylor.

THE DOCTOR'S WIFE Asrees With Him About Food.

A trained nurse says: "In the practice of my profession I have found many points in favor of Grape-Nuts as food that I unhesitatingly recommend it to all my patients."

"It is delicate and pleasing to the sick) and can be adapted to all ages, being softened with milk or cream for babies or the aged when delicacy of food renders mastication impossible. For fever patients or those on liquid diet I find Grape-Nuts and honey water very nourishing and refreshing. made as recipe is my own idea and is of Grape-Nuts: Soak a teaspoonful in beer, strain in a glass of water for a hearty drink, or serve with a spoonful of fruit juice or flavoring. This affords a great deal of nourishment that even without any dieting, can assimilate."

"My husband is a physician and he many times Grape-Nuts himself and orders it for his patients."

"For my little I regard a dish of Grape-Nuts for breakfast or stewed fruit as the best." Name given by Postum Co., Battle Creek, Mich.

In any case of stomach trouble, nervous prostration or brain fever, 10 days' trial of Grape-Nuts will show you the way toward nourishing and recovery, and in this way ending all trouble. "There's a reason" and trial proves.

Look in pkgs. for the famous little book, "The Road to Wellville."

Even read the above letter! A new one appears from time to time. They are genuine, true, and full of human interest.

A Page of Vital Interest to all Violinists

Please mention **THE ETUDE** when advertising.

The Pennant. A New Opera.

Irresistible tunes, amusing situations, a charming setting, pretty girls and a group of good fellows of the real college type combine to make "The Pennant," a new opera by Oscar J. Lehrer and Frank M. Colville, a very desirable work for those in search of a bright, taking, easily produced playlet with music. The college spirit pervades the entire work, and the music is so light that the audience cannot fail to like it. The introductory price during the current month will remain 35 cents, if cash accompanies the order.

On the Playground. This is a set of genuine first-grade pieces published together in one little volume. They are by a writer who has had much success in this particular line, and they cannot fail to please young students. The pieces are in the treble clef, each hand remaining in the five-finger position. It is astonishing what pleasing results the composer has attained with such limited material. These pieces may be used as the very first to assign to the new beginner. As the work is now ready, the special offer is hereby withdrawn, but we shall be pleased to send a copy for examination to anyone who may be interested.

New Graded, Double Notes. The volumes of this series previously issued have all proved successful. The new volume, now under way and devoted to double notes, is one of the most important of the series. A good double note is so essential in modern piano playing. The studies selected for this book are the best of their kind in existence. For introductory purposes during the current month the special advance price will be 25 cents, postpaid, if cash accompanies the order.

Echoes from Childhood. In this attractive volume the composer, who is Musical Dress. By Mortimer Wilson. American musician, has taken the texts of some of the well-known nursery songs and given them original and artistic setting. The music is delightfully characteristic, both as to the voice part and the piano accompaniment. The songs are not such as will be sung by children, but they are more particularly intended to be sung to children or to older people. This book is a decided novelty, and we recommend it to the attention of all singers. For introductory purposes we will offer the work for a short time at the special advance price of 20 cents, postpaid, if cash accompanies the order.

First and Second Grade Study Pieces for the Pianoforte. This is a volume of short and easy studies or pieces by the well-known and successful composer. The volume may be taken up by pupils who have advanced sufficiently in first-grade work to be able to play the music book written in both hands, and the book may be used well into the second grade. The pieces are so musical and so melodious that they can hardly be considered as studies, but they will be appreciated as pieces. The special introductory price on this book will be 20 cents, postpaid, if cash accompanies the order.



A Mid-Summer Carnival ETUDE August, 1912 A Novel Holiday Issue—Worth Waiting For

The August "Mid-Summer Carnival ETUDE," an absolute novelty in American musical journalism, will bring the wholesome vacation relaxation which everyone welcomes.

The Carnival Spirit

Once a year the German musical magazines issue a "Fastnacht" (Shrove Tuesday) number, devoted to a refreshing relief from all conventions and pedantries. Wit, caricature, irony, real fun and whimsicalities make these issues so fascinating that they are eagerly awaited long before they appear. Our *Mardi Gras* issue will come in August when we shall give up part of *THE ETUDE* to the brighter side of musical life.

America Loves a Holiday

America, the land of the strenuous, yet always ready to enter into a good time, will find genuine delight in our gayer, brighter, lighter issue—a vacation issue filled with good-humored American holiday spirit, an ETUDE so fascinating that our readers will be eager to urge their musical friends to secure it. Of course, the sound educational features will be preserved, but the entire August ETUDE will be spiced with so many piquant novelties that every purchaser will have lots of hearty laughs.

Fun That Elevates

THE ETUDE educational cartoons were immensely appreciated because they carried a message under their humor. In our August issue we shall poke some innocent fun at our American musical foibles and we shall turn the sharp weapon upon some of the evils that deserve ridicule. As "many a true word is spoken in jest" the Mid-Summer Carnival issue may bring you the most important educational lesson of the year. You will surely want this "so different" ETUDE. No one has ever contradicted the old saying:

"A little nonsense now and then
Is relished by the best of men."

Important Announcement

Mr. Louis C. Elson to interview
Beethoven, Haydn and Mozart

Mr. Louis C. Elson, the distinguished and witty Boston critic, teacher and author, has arranged to sail on the Trans-Universal Dirigible Airship "Polyphonia Limited" going direct to the Vienna of 1790. There he will meet the well-known composers, Herr Ludwig van Beethoven, Herr Joseph Haydn and Herr Wolfgang Amadeus Mozart and interview them especially for *THE ETUDE* Mid-Summer Carnival issue. The entire expense of the expedition is defrayed by *THE ETUDE*. This is only one of many similar features.

A Three Months' "Summer Opportunity" Subscription

The Summer months offer the very best opportunity to get acquainted with the great advantages of *THE ETUDE*. We know that our coming Summer issues will be especially fine and we want those who have not been subscribing regularly for *THE ETUDE* to let us send them the July, August and September issues for the special "Summer Opportunity" price of 25 cents. Send us the amount now and we will put your name on our list at once. This also offers the enthusiastic ETUDE friend a splendid chance to make in economical musical present to some other musical friend or some deserving pupil who ought to have *THE ETUDE* regularly.

Virtuoso Pianist. We omitted last month to announce the "Virtuoso Pianist," by C. L. Hanson. This work has been delayed somewhat on account of pressure in our engraving department, and we owe those who have subscribed for the work in advance an apology, but the work will positively be ready during the summer months. It is now being engraved and we shall push it to completion as soon as possible. The work is too well known to need any comment here. In previous issues of the journal mention has been made of the value of the work. It is one of the leading works in technique and has been introduced largely in the leading conservatories of Europe, and especially in Russia. The advance of publication price is 40 cents, postpaid, if cash is sent.

Marches. Op. 15. We will publish during the coming summer 20 Vocalises of Marches. This work is one that is used very largely in vocal culture by many of the leading teachers, and it is one of the most standard works in voice culture published. This edition will contain all of the improvements that have been published in the original. It will be published in the Presser Collection. Our custom of offering works in advance of publication will be in force with this work during the present month. The advance price will be 25 cents, postpaid, when published.

Grieg's Lyric Pieces. This volume of Op. 43, Book 3. Grieg's contains his most popular compositions. This work will appear in the Presser Collection during the present month. Pieces like "The Boat" and "To the Spring" are taken from this volume. Our advance price is 15 cents for this work. After this month the special offer will be discontinued.

The New Beginner's Method. The "New Beginner's Method," winner of the Best toward completion. This work is done entirely in this office, under Mr. Presser's special supervision, and can only be taken up when the pressure of business will permit it. It is the aim of the publishers and author to make this have ever issued. The material that goes into this work has never appeared in any instruction book before. The lines. The work will be as close to a kindergarten method as it is possible to make it. This work will appear in a number of volumes, but this first volume, upon which we are now at work, will contain the varied elements for a piano player and will go to the beginning of the scale; or it will afford material for the first nine months of a child's musical instruction. Those desiring to procure a copy of this work at a very low rate will do well to send in their orders at an early date as possible, as the work will soon be withdrawn from the special offer. Our advance price is but 20 cents, postpaid.

Technical Exercises. We will soon issue a Musical Setting. By Carl A. Freyer. This technical work by the well-known technician, Carl A. Freyer, known "Six Octave Studies" are widely known. The work is original and covers a field of piano technique heretofore sufficiently supplied. There is a blending of the musical with the technical that makes the work par-

Please mention **THE ETUDE** when addressing our advertisers.

CHICAGO SCHOOLS



MRS. STACEY WILLIAMS

Voice Culture and Repertoire

405-406 Kimball Hall, Chicago

SPECIAL ANNOUNCEMENT
ANNUAL CONCERT

BY

ADVANCED PUPILS OF MRS. WILLIAMS

ASSISTED BY

CHARLES W. CLARK, Baritone, of Paris Mlle Sarah
SUTTLE, Pianist, and the THOMAS ORCHESTRA

AT

Orchestra Hall, Tuesday Evening, June 4th

CHASE SCHOOL OF MUSICAL ARTS

— MARY WOOD CHASE, Director

Summer School at Epworth Heights, Lake Michigan, July 8th to August 31st
Classes for teachers and students of all grades. Unusual advantages for children. Ideal location for Summer study, combined with Summer sailing. Specialties by members of the Faculty and individual students. For full information address: Chase School of Musical Arts, 630 Fine Arts Building, Chicago.

THE DRAKE SCHOOL OF MUSIC

FULL ORCHESTRAL ROUTINE FOR SOLOISTS
D. 6th Floor Auditorium Bldg., Chicago, Ill.HARRY E. DUFFELL—Piano, Flute
WILLIAM W. DUFFELL—Piano, Flute
EDWARD J. DUFFELL—Piano, Flute
KARL E. DUFFELL—Voice, Director

BLANCHE BLUM, Violin—Associate Director

The Columbia School of Music

CLARE OSBORNE REED

Announces SUMMER NORMAL SESSION All Departments

PIANO—VIOLIN—THEORY—VOICE—PUBLIC SCHOOL MUSIC

June 24th to July 27th. Classes by mail. Pupil Now Enrolled.
Address: A. L. QUEALY, Registrar, 509 S. Wabash Avenue, Chicago.

Western Conservatory

MALLERS BUILDING, CHICAGO

Under the personal direction of

FRANK E. M. SCOTT, conductor

THREE DISTINCTIVE FEATURES: TEACHING MATERIAL

ADVANCED STUDY METHODS OF TEACHING

The course will include Private Lessons, Lectures, Recitals, Chamber Music and Studio Demonstration with Actual Teaching. Certificate Granted. Nearly 1000 teachers have taken this course. Its satisfactory completion entitles to membership in the International Faculty.
JUNE 24th to JULY 27th
Twenty-fifth Session

E. H. SCOTT, Pres., Mallers Building, Chicago

BUSH TEMPLE CONSERVATORY

North Clark Street and Chicago Avenue, Chicago, Ill.

KENNETH M. BRADLEY, Director

SUMMER NORMAL

The Leading Conservatory of Music,
Acting, Languages, Expression

Summer Normal beginning June 24th

Conducted by MADAME JULIE RIVERKING, KENNETH M. BRADLEY, FRANK E. M. SCOTT, MADAME JUSTINE WEIGERER, EDGAR A. NELSON, GUY HERBERT WOODARD, ANNA McPHERSON and others

Complete Normal Course of Fifty Hours' (50) Instruction, \$15

Pupils desiring reference should make arrangements in advance.
HAROLD VON MEYER, the distinguished LESCHETIZKY exponent, has been engaged by the Bush Temple Conservatory.
For further information address,
EDWARD SCHWENKER, Secretary.BOARDING SCHOOL FOR YOUNG LADIES
AMERICAN ACADEMY OF MUSIC AND ART

(Formerly the Kalamazoo Conservatory)

4205 GRAND BOULEVARD, CHICAGO, ILL.

Affiliated with Victoria College of Music, London, England

Unsurpassed facility of instruction in all departments of Music and Art. Special facilities for Public School teachers.
THE ONLY BOARDING SCHOOL for young students in Chicago, directed on one of the most beautiful grounds in the city.Session Opened
Thursday, Sept. 7, 1911MRS. ESTELLA TRANSON
PRESIDENT

Please mention THE ETUDE when addressing an advertisement

HERBERT MILLER

Vocal Instruction

626 Fine Arts Building, CHICAGO, ILL.

Summer Class for Professionals and Students

Arthur Beresford

Voice Production

CLEARLY AND PRACTICALLY TAUGHT

72 Auditorium Bldg., Chicago, Ill.

HERMAN

DEVRIES

Formerly of Metropolitan Opera House,
Colony Garden, Grand Opera and Opera
Conservatory

518-528 Fine Arts Bldg.

Chicago, - - - Ill.

Students for voice culture and opera
coaching. Experts to be given by the
opera house. Opera performance
of the Illinois Theatre.

MRS. HERMAN DEVRIES, Assistant

Frederic W. Root

WILL HOLD A TEN
DAY SESSION OF

NORMAL WORK

FOR Teachers of Singing

JULY 8-18

Mr. Root's Normal Course is
designed to supply the more
comprehensive group of voice
teaching which arises from
haphazard, experimental,
false or one-sided treatment.Send for Circular
Kimball Hall, - - ChicagoThe
Cosmopolitan School of
Music and Dramatic Art
AUDITORIUM BUILDING, CHICAGO, ILL.SPECIAL summer term July 1st to
July 30th. Ten special piano pe-
riod lectures. Ten special voice lec-
tures. W. Waugh, London, originator
of the lecture method, will be in charge.
All the regular branches of the school will
continue address

Dr. William Carver Williams, Registrar

Centralizing
School of
Music
Gertrude Ralls-Pearls
DirectorProgressive, Scientific and Practical
MethodsResults Positive
SEND FOR ART BOOKLET
ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

Summer

Summer Music Study

By JOSEPH

From the frozen north to the molten equator is a vast distance. Who ever wondered why the Esquimaux have never produced an opera, or why the Zulus have never created a symphony? Is it a matter of race or of temperature? When we come to think of it very little of the world's greatest work has been done very far from the temperate zone of the northern hemisphere. Glance at the equator on any map and see how little the countries through which it has passed are distinguished by great achievements of any kind. Notwithstanding this, it is interesting to remember that in the torrid climate of Egypt, India, Babylonia and Assyria the human race reached some most brilliant attainments. In fact, civilization seemed to march in warm temperatures and southward. Compare the marvelous attainments of the Aztecs of Mexico with the best that the Northern Indians were able to produce.

Despite these very convincing facts that great things may be done in warm climates, our American students often make the fatal mistake of thinking that the only time of the year in which real study may be done is the winter time. If this had been the case the greatest accomplishments of Demosthenes, Cicero, Pythagoras, Ptolemy, Dante, Virgil and Homer would have been impossible. Those who have visited the Mediterranean countries and marvelled at the remains of the classical civilization everywhere appear never question whether art and flourish in warm climates.

Mr. D. A. Clippinger's

NORMAL INSTITUTE
FOR SINGERS AND
VOCAL TEACHERS
July First to August ThirdSend for circular
Address: D. A. CLIPPINGER
410 Kimball Hall CHICAGO, ILL.

Music Teachers Take Sherwood's Normal Piano Lessons At Your Home

The Sherwood Weekly Normal Piano Lessons and University Extension Lectures

which are so highly endorsed by Paderewski, the eminent virtuoso; Leschetzky, Paderewski's great teacher; Emil Sauer of the Vienna Conservatory, Moszkowski, the great Polish composer and teacher; Walter Damrosch, director of New York Symphony Orchestra; Rev. Dr. Frank Gunzelsul, President Armour Institute; Henry T. Flanders, New York's leading musical critic, and others; contain the playing and teaching principles which Sherwood obtained from the old world masters, such as Liszt, Kullak and Deppa. They also contain the results of Sherwood's own life work as teacher, lecturer and concert player. No matter where you live, what your previous musical training has been or what your present ambitions in music may be, you need this Course of Sherwood Normal Lessons.

April 10, 1909.

My Dear Mr. Sherwood:—

I read your work with liveliest interest and greatest pleasure.

It is one of the most important additions to the pedagogical literature on pianoforte playing published for years. An excellent guide for students and solid and reliable advice for teachers it is bound to become very popular, and the more so as it bears the stamp of a real pianist, an accomplished musician and an experienced pedagogue.

Wishing your work and yourself all the success you so fully deserve, I am,
Yours sincerely,

J. Paderewski

Paderewski voluntarily sent Mr. Sherwood the above letter, showing his appreciation of the lessons, after having had them in his possession for a number of weeks.

Every musician should know of this opportunity to learn the last word on modern principles of Piano Playing and Teaching as taught in the Sherwood Normal Piano Lessons and endorsed by such an eminent authority.

Voice Culture

(with the aid of a special Edison photograph)

by GEORGE CRAMPTON
Graduate of the Royal College of Music,
London, England, noted English baritone concert singer and teacher of the art of singing.

History, Analysis and Appreciation of Music

by GLENN DILLARD GUNN
Musical Editor of the Chicago Tribune.

Public School Music

by FRANCES E. CLARK
Noted supervisor of music. Leading authority among public school music supervisors.

Write a Letter if interested in one of above three courses, and we will send you full details and terms. We grant Bachelor of Music Degree. Use coupon for Sherwood lessons only.

These Lessons Will Solve Your Teaching Problems

They will solve your problems:—of how to raise your teaching standards and become a more successful teacher, by excelling your competitors and enabling you to secure more pupils at better prices; of how to secure and hold the attention of beginners and teach them time, rhythm, interpretation, sight reading, memorizing, and the proper use of the damper pedal; as well as how to develop good and bad habits by special physical exercises, both for yourself and pupil, and how to select the best teaching places.

These and many other vexing problems that confront progressive teachers day by day are solved by Sherwood in this wonderful Course of University Extension Lessons and Lectures.

Teacher's Diploma Granted

On the completion of this Course of Normal Piano Lessons, which includes Harmony, Counterpoint, Thorough-bass and Orchestration, under Adolph Rosenbeker and Dr. Daniel Froehner, we grant you a teacher's diploma. This diploma will give you great prestige because the work you are required to do to earn it, has been endorsed by some of the greatest musical geniuses living. To study these lessons is the opportunity of a life-time for the earnest, ambitious, progressive teacher. They contain the best and vital things for teachers; the identical instruction that Sherwood always gave to teachers in his private studio.

Our Guarantee Protects You

We know that these Sherwood Normal Piano Lessons are just what you need to improve your playing and teaching. This is what Sherwood prepared the lessons for—to meet your needs in every way. We give a guarantee to refund every cent of the money you pay for the lessons if you are not thoroughly satisfied with your progress after completing the Course. Hundreds of teachers have taken these lessons and are now reaping the benefit from their increased teaching efficiency and better music-making.

Mail Coupon for Free 80-page Art Catalog

SIEGEL-MYERS
Correspondence School of Music
235 Monon Block, Chicago, Illinois

Fill In and Mail This Coupon Today

Siegel-Myers Correspondence School of Music, 235 Monon Block, Chicago, Ill.

Gentlemen:—Please send me, without cost or obligation, your beautiful Art Catalog, containing extracts from Sherwood's lessons, photographs and testimonials of teachers, musicians, critics, teachers and great artists; a research dictionary for every day use; also your booklet, "The Problems of Teachers Answered," with terms and details of your partial scholarship offer.

Name..... Age.....

Street Address..... State.....

City or Town.....

What musical training have you had?.....

Are you now teaching?.....

Do you wish to fit yourself to teach the best way possible?.....

Have you studied Sherwood's thoroughly?.....

Please mention THE LYDIA when addressing our advertisers.

Dec. 21, 1910,

To the Musical Public:—

The opinions expressed by some of the greatest Music Masters of the world regarding the Correspondence Music Lessons given by the Siegel-Myers Correspondence School of Music are, in themselves, ample reward for the time, thought and labor expended in solving the problem of successfully adapting the University Extension Method to the teachers of Music in America.

There are no higher musical authorities than Leschetzky, Paderewski, Moszkowski, Emil Sauer, Gieseler, Damrosch and Soons. Their letters are ample demonstration of the efficiency of these lessons, and are a source of gratification to me and my confederates. The conscientious, thorough and successful work done by hundreds of graduates under this system, also affords us inexpressible satisfaction.

By personally testing pupils after they have studied in this way, I am convinced that we have put on record for the use of this and future generations much that is of permanently unequalled art value.

Through these correspondence lessons, with their ingeniously devised questions, which test the student's mastery of the lessons, it is now possible for musicians living anywhere within reach of the mails, to study our lessons in their own homes, and secure most of the essential features of the instruction they would obtain if they had studied with us privately (some things they can learn even better), and thus obtain their Teacher's Certificate and Diploma, having correctly earned the same.

I am more than ever satisfied to have given the best of my time and ability to the incorporation of my ideas and principles of music study and piano playing in the courses of Correspondence Lessons, the result of which I have just completed for the Siegel-Myers Correspondence School of Music.

My intimate knowledge of the thoroughness and sincerity of the work done by the School assures me that my musical standards will always be maintained in the instruction given through these lessons.

William A. Siegel
Director Piano Department

Avoid Sunburn, Freckles and Chaps

The Out-of-Doors Girl can easily avoid the unpleasant effects of sun and wind on her delicate skin by always using

Pond's Extract Company's Vanishing Cream

It beautifies and nourishes the skin—so that exposure to the most severe weather has no injurious effect on it.

It is the purest and most efficacious toilet cream made, and has the exquisite perfume of Jacquemint roses. It conforms to the same perfect standard of quality which characterizes all the Pond's Extract Company products.

Pond's Extract—"The Standard for 60 Years"

First produced in 1816, is now the favorite household stand-by where everyday injuries have to be soothed—such as cuts, burns, bruises and where the careful mother has been educated always to have "Pond's Extract" around.

Test these Products at Our Expense

Send us your name and the name of your dealer and we will send you samples of the Vanishing Cream or Pond's Extract. Extra large sample of Vanishing Cream sent upon receipt of 4 cents in stamps.

Have you tried the other Pond's Extract Company's products—Tooth Paste, Talcum Powder, Cold Cream, Soap, etc.—they will

THE POND'S EXTRACT COMPANY
Dept. K. 131 Hudson Street, New York



Ivers & Pond PIANOS

The Florentine Grand

AMONG our several small grands which are enhancing Ivers & Pond prestige in the musical centers of the country, this beautiful piano leads. Only five feet in length, it has the nobility of tone and the satisfying action touch of a large grand. Beautifully executed to the smallest details, it is an art product of rare individuality.



400 leading American Educational Institutions and over 50,000 discriminating homes now use Ivers & Pond Pianos. Their distinguished reputation originated in and is maintained by intrinsic merit and a rigid adherence to the highest standards of quality.

Send for our new catalogue showing the latest styles of grands, uprights and player pianos

HOW TO BUY. Whenever in the United States you dealer sells them we ship IVERS & POND pianos "on approval." We pay in exchange. Attractive easy payment plans. Catalogue and full instructions request. Write us today.

IVERS & POND PIANO CO.
141 BOYLSTON ST., BOSTON, MASS.

BAKER'S Breakfast Cocoa

Is of Unequaled Quality

For delicious natural flavor, delicate aroma, absolute purity and food value, the most important requisites of a good cocoa, it is the standard.



Trade-Mark on Every Package

53 Highest Awards in Europe
and America

WALTER BAKER & CO. LTD.
Dorchester, Mass.
Established 1780



"The Crowning Attribute of Lovely Women is Cleanness"

A woman's personal cleanliness in looking charming and delicate is doubled when she knows everything about her as completely clean.

Naïad Dress Shields

are thoroughly hygienic and suitable for the most delicate skin; we absolutely see that nothing else can be made so clean and quickly sterilized by simply pouring boiling water for a few seconds only. They are practical by undisturbed means of removal.

All sizes for complete girls on receipt of \$1.00. Every pair guaranteed.

A handsome chest representation of this beautiful Naïad Dressing

is here given to a lady for the Naïad Dressing



The C. E. CONOVER CO., Mfrs.

101 Franklin St., NEW YORK

VOSE PIANOS

have been established 60 YEARS. By our system of payments every family in moderate circumstances can own a Vose piano. We take old instruments in exchange and deliver a new Vose piano home free of expense. Write for

VOSE & SONS PIANO